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Catalogue

Biographical and Descriptive

of the

COLLECTION OF PICTURES

Principally of the

English School

of

R. Hall McCormick, Esq.

CHICAGO

1897

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PREFACE.

In the preparation of the following brief notes, an attempt has been made to draw particular attention to the peculiarities of style which have marked the painters who have occupied the foremost rank among British artists.

For in the school of Art, as in the school of letters, the law of progress has necessitated the development of certain qualities, which, in their exaggeration, become faults, but under the chisel of time and criticism are hewn into stones for the temple of beauty, which is the temple of Truth.

True it is, that for very long it was held as an article of artist faith, that art was congenial neither to English soil nor to English nature. Against this prejudice English painters struggled long, and this accounts for the fact, that in the early history of Art those men who obtained fashionable patronage were for the most part representatives of foreign schools. They brought in artificiality in lieu of truth, allegory in lieu of reality, until the sturdy English mind freed itself, and found expression in the realistic productions of Hogarth.

The new impulse was immediately felt in portraiture. Sir Joshua Reynolds dared to break away from dreary repetitions, and to paint his sitters just as he found them, in those chance attitudes which are ever truly characteristic; and with him arose Gainsborough and Romney, who treated their subjects with a breadth and simplicity unknown before this revival. Even Sir Thomas Lawrence and those who came after him, not as imitators, but as rivals, while their works lack much of the richness of their predecessors, yet had this good influence upon the school, that they encouraged more careful drawing and study of the head.

The influence of Hogarth's struggle was felt, morever, indirectly in the realm of landscape painting, and it was reserved for Wilson, Reynolds and Gainsborough to verify by their works the assertion of Reynolds, that "the skill and genius of the landscape painter is displayed in showing the *general effect,*" so that "the power of the *whole* may take possession of the mind, and for a while suspend

the consideration of the subordinate beauties or defects." Much of this generalization, too, is noted in the works of Turner, who sought to give the *impression* rather than to render imitatively. "He treated his work from the beginning as a whole, adding just as much detail in the parts as was consistent with the general effect and that sense of mystery which he ever studied to preserve." Yet, so far, no English landscape artist had been emancipated from the influence of the foreign schools; "Gainsborough, English though he was in almost every phase of his art, was not clear of the dark masters and the 'brown tree' school;" Morland was a Dutchman in subject and in the mode of composing his pictures, although by his effort after the truthful delineation of everyday, commonplace surroundings he showed that there was a store of subjects in English scenery and a public to appreciate them; Crome, while his more important works show a great breadth of treatment, largeness of manner and breadth of execution, yet built upon Ruysdael and Hobbema. Even Turner in his earlier days, at least, showed the influence of Claude and Poussin, but when we come to Constable we find one whose art is thoroughly and purely English,—not alone in treatment and execution, but also in subject and feeling. "He was the forerunner of the race of artists who, about the period of his mid-career, began to rely on their own impressions of Nature in the treatment of their subjects." There can be therefore no doubt that Constable had great influence on the landscape art, both of his own country and France, inducing, as he did, a candid acceptance of Nature.

For this reason it has been said that the nature of English habits and the independence of English character are favorable to art progress, for each man loves to think for himself. Unquestionably this individual thought has been the secret of all advance in the past, since it has meant the rejection of all that is artificial for that which is true. To us, therefore, is borne down from the lips of those who, artists or poets, have thus continued to seek, the message,

"Hold, in high *artistic* duty,
Truest Truth the fairest beauty."

K. A. H.

Note.

In the preparation of the following brief sketches, helpful information has been derived from "A Century of Painters," by Richard and Samuel Redgrave; Bryan's "Dictionary of Painters and Engravers" and others.

To all such a grateful indebtedness is hereby expressed.

K. A. H.

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Holbein. Hans,

1497-1543.

Hans Holbein came of an artist family, and obtained his first training in the studio of his father, Holbein the elder. He was born in Augsburg, and educated in Basle, where he formed a friendship with Erasmus, and early showed his singular ability for caricature, in the pen-and-ink illustrations, which he furnished for "The Praise of Folly." This intimacy with Erasmus resulted in an invitation from Henry VIII. for the painter to visit England. A friendship was quickly formed with Sir Thomas More, for whose "Utopia" (published in Basle in 1518) Holbein had already supplied the engravings. With the exception of a short period spent in Basle, the remainder of his life was passed in England, where, in 1536, he was appointed Court Painter to Henry VIII., with whom he stood in high favor, until his death, at the age of forty-six.

While Holbein is unsurpassed in many of the high qualities of portrait art, he is no less distinguished for the originality, variety, and power of his designs. His portraits are strong and vigorous, and his coloring marvelously rich and harmonious. His life-work gave a lasting impetus to art in England.

HOLBEIN. HANS,

Portrait of Sir Henry Guildford.

From a background of deep rich blue, relieved by a curtain of luminous green to the right and sprays of ivy to the left, there looks out the strong face of a man, clad in the costume of the days of "Bluff King Hal." The flat black cap rests at an angle upon the forehead, with its fine dark brows. The eyes are keen and piercing, the nose aquiline, the mouth firmly set, with long deeply marked upper lip, the chin square and parted by a cleft. All the details of the picture are carefully worked out. Dashes of red are added by the collar of the Order of the Garter, which rests upon the cape of black velvet, with its heavy sable collar and its doublet and sleeves of yellow brocaded satin.

In the left-hand upper corner of the picture is a white scroll bearing in Latin the date "1527," and the word "Aetatis—"

Panel. Size 16½ x 13¼.

HANS HOLBEIN.

Panel 16½ x 13¼

SIR HENRY GUILDFORD.

Mierevelt. Michael Janszen,

1567-1641.

Studied historical painting under Blocklandt in Utrecht. His first work was a series of altar pieces for the church in that town, but his success in portraiture was so marked that he adopted that as his profession. He is said to have been invited by Charles I. to visit England, but declined to do so on account of the prevalence of the plague.

MIEREVELT. MICHAEL JANSZEN,

Portrait of a Young Girl.

While the general tone of this picture is dark, the coloring of the face is rich and warm, the rosy tint of the cheeks enhancing the brightness of the large brown eyes. The auburn hair, drawn back from a high forehead, is worn in a coil. The decollete black gown is relieved by the full sleeves, slashed with white, by the elaborate lace collar, which stands out far behind as a stiff ruff, and by the heavy gold chain, which, after encircling the girl's shoulders, falls to her waist in front.

Panel. Size 26 x 21.

MICHAEL JANSZEN MIEREVELT. 26 x 21

PORTRAIT OF A YOUNG GIRL.

Rubens. Peter Paul,

June 29, 1577-May 30, 1640.

A native of Westphalia. When only thirteen years of age he entered upon the serious study of art under Verhaeght, a landscape painter. After traveling in Italy he settled in Antwerp in 1608 and was appointed Court Painter to the Archduke Albert. He was not only an artist, but also a diplomatist, being entrusted with political missions for the Spanish government, which he successfully accomplished. Yet his art was ever supreme. In the middle period of his life he painted portraits; his process was to sketch out his subjects on a small scale, and, after having them transferred to canvas by his pupils, under his own close supervision, he would complete them himself with the vigorous finishing touches which distinguish his work. In the latter period of his life he devoted himself to landscape painting, working with an appreciation of the beauty of nature which had been his from his earliest years.

RUBENS. PETER PAUL,

Portrait of Helena Fourment.

PETER PAUL RUBENS.

HELENA FOURMENT.

Janssens. Cornelis Van Keulen,

1590-1663.

Was born in Amsterdam, and attained considerable celebrity in his native land, prior to 1618, when he visited England. Here he met with a flattering reception from James I., of whom he painted several portraits. Most of his pictures were executed on panel, though he also worked in miniature. "He is distinguished by the careful finish and calm truth of his portraits. His tints are quiet and delicate, his draperies frequently black but relieved by some tasteful bit of color."

JANSSENS. CORNELIS VAN KEULEN,

Portrait of a Woman.

From a background of soft olive tint, the woman's face stands out in its rich coloring. Her features are somewhat strongly marked; her auburn hair, drawn uncompromisingly from her forehead, is surmounted by a lace head-dress of the period. Her snowy Elizabethan ruff, her lace cuffs, and the elaborately beaded purse held in her right hand are points of light and color, which relieve the sombre hue of her gown. The pose of the head and the lines of the figure are expressive of decision and dignity.

Panel. Size 35 3/8 x 28 5/8.

CORNELIS VAN KEULEN JANNSENS.

Panel 35⅜ x 28⅝

PORTRAIT OF A WOMAN.

Janssens. Cornelis Van Keulen,

Continued.

JANSSENS. CORNELIS VAN KEULEN,

Portrait of a Young Girl.

From beneath a flaring head-dress, edged with lace of delicate mesh, looks out the face of a young girl, pleasing and natural. The background of the picture is dark, but the black hue of the dress is relieved by the sleeves, slashed with yellow, by the heavy gold girdle, and by the ruff, which, in immaculate stiffness, encircles the slender throat. Upon each wrist there gleams a jeweled bracelet, and the right hand holds a fan.

Size 32½ x 22½.

CORNELIS VAN KEULEN JANNSENS. 32½ x 22½

PORTRAIT OF A YOUNG GIRL.

Goyen. Eugene Van,

1596-1666.

Was born in Leyden, and studied under Van de Velde. After a short stay at Haarlem he settled in Leyden. Removed to The Hague in 1631, and ten years later was elected a member of the Painters' Guild. He was one of the earliest of the Dutch landscape painters, and also etched a few landscapes. He was father-in-law to Jan Steen.

GOYEN. EUGENE VAN,

A Ferry.

To the right in this picture rise the richly colored sea-walls and towers of a fortress. The tide has just receded, and to the left may be seen the broadening of the harbor and the sails of vessels, now come into port. The soft gray tints of the sky are mirrored in the luminous waters, while, in the foreground of the picture, a group of fishermen lean over the side of their boat, spreading their nets.

Panel. Size 26 x 14¾.

EUGENE VAN GOYEN.

26 x 14¾

A FERRY.

Dyck. Sir Anthonius Van,

March 22, 1599 - December 9, 1641.

Studied in Antwerp, his native city, in the academy of Rubens, to whom he was afterwards an assistant. He visited many of the Italian cities, and on his return at once became famous as a painter of historical subjects and portraits. In 1632 he settled in London, where he was knighted, and was styled "Principal Painter to their Majesties at St. James's."

"Though he cannot be placed on an equality with Rubens as a historical painter, it will be allowed that he surpassed him in the correctness of his design, in the delicate expression of his heads, in the truth and purity of his coloring, and in the tender blending of his tones." Nor can he be denied the most honorable place after Titian, whom he surpassed in correctness and elegance in the painting of the hands and accessories of his portraits. His attitudes are always easy and natural, and fascinate by an air of unaffected simplicity.

DYCK. SIR ANTHONIUS VAN,

Portrait of a Lady.

From a dark background stands out a face, whose vivid coloring is further enhanced by the skillful and daring introduction of a red carnation, below the right ear. The hair is auburn; the eyebrows, dark and finely marked, add a certain piquancy to a face already characteristic. The full ruff is delicately transparent, and relieves the dark bodice, whose buttons form a plaything for the right hand, thus brought into prominence.

From the Rattier Collection. Size 29 x 23 ¼.

SIR ANTHONIUS VAN DYCK. 29 x 23¼

PORTRAIT OF A LADY.

Lely. Sir Peter,

(né Pieter Van der Faes)

1618-1680.

A native of Westphalia, who came to England in 1641. He first devoted himself to landscape painting with the introduction of historical figures, but finding that portraiture was more generally encouraged, he gave his attention to this, imitating the style of Van Dyck. He was Court Painter in the reigns of Charles I. and his son, Charles II., and also during the protectorate of Cromwell. His portraits, though slight, have many good qualities. They are pleasing in color, freely executed and well drawn, especially the hands. In his portraits of women there is noticeable a drowsy languor of expression in the eyes, which became quite a mannerism with him.

"It was reserved for the German Lely and his successor, Kneller, to lay the foundation of a manner, which, while pretending to unite portraiture with history, gave a retrograde direction to both for nearly a century."

LELY. SIR PETER,

The Duchess of Portsmouth.

(né Louise de Queroualle.)

There is here depicted one of the beauties of the Court of Charles II.; her taper fingers play idly with a small ornate teapot, containing, doubtless, that beverage, which had been but shortly before introduced into England, and was still a luxury for the few. The short dark curls cluster closely together around a face, almost childlike in its soft outline. The eyes are dark and almond-shaped with drooping lids, expressive of a languid *insouciance,* the mouth curved with a full under lip; the harsh lines of the bodice are relieved by a fold of lighter tone and by the soft, flowing sleeves, while the train of rich blue lights up the brown tints of the picture. The background, with its glimpse of sky to the left, is rendered more conventional by the introduction on the right of a group of carved cupids.

Size 46½ x 38⅛.

SIR PETER LELY.

46½ x 38⅛

DUCHESS OF PORTSMOUTH

Lely. Sir Peter,

Continued.

LELY. SIR PETER,

Madame Aphra Behn.

The dark background of this picture, with its oval scroll work, seems to form a fitting frame for this portrait, from which the eyes, shadowed by dark brows, look out with an easy nonchalance, while the mouth, with its curving upper lip and full under one, is expressive of the same. The pure oval of the face is in no way marred by the *soupçon* of fullness beneath the chin. The soft golden-brown hair gleams with pearls and the brown bodice is edged with delicate white, which rests lightly on the sloping shoulders, from which a black drapery has already fallen.

Size 30 x 25.

From the collection of Philip H. Howard, Esq., of Cosby Castle, Carlisle, England. Exhibited by him in the National Portrait Exhibition.

SIR PETER LELY

30 x 25

MADAME APHRA BEHN.

Riley. John,

1646 - 1691.

A man of modest, unassuming nature, his talents were obscured during his lifetime by the fame of Kneller, while many of his best pictures were afterwards attributed to Lely. He painted the portraits of Charles II., James II. and his queen, and William III. and Mary, being appointed Court Painter to the last named.

Walpole considered him one of the best native painters, who then flourished in England. "His art was original, founded on his own observation of nature, his drawing careful, expression natural and pleasing, and his heads and hands well painted."

RILEY. JOHN,

Sacharissa.

The prevailing tone of this picture is dark, relieved by the golden hair of the lady, which forms a nimbus around a face illumined by large dark eyes. The strong lines of the bodice are softened by the border of delicate lace, which also edges the sleeve and nearly meets a bracelet of pearls. A row of the same encircles the throat, and from each ear hangs a single drop. The left hand, the only one visible, holds a fan.

From the Grindley Collection. Size 29 x 23½.

JOHN RILEY.

29 x 23½

SACHARISSA.

Kneller. Sir Godfrey,

1646 - 1723.

Studied in the school of Rembrandt at Amsterdam, and later in Italy. Settled in London in 1674, where he enjoyed an unrivaled reputation as a portrait painter. He was a rapid and skilled artist, and beside the pictures of Charles II., James II., William III. and Anne, painted the portraits of nearly every person of note and distinction.

"He was the fashionable painter of the age, and kings and fine ladies, wits and statesmen, are embodied in his art."

His greatest fault is an utter absence of simplicity, a too great love of conventionality, which may only be excused in that it was the prevailing spirit of the time.

KNELLER. SIR GODFREY,

The Duchess of Portland.

The pose of this figure is conventional, yet seems to accord, not alone with the loose classical draperies, fastened only upon the left shoulder and revealing a chemisette with flowing sleeves, but also with the dark tresses, which rest upon the white shoulders. The face, with its dark curving brows, is piquant rather than beautiful. The general tone of the picture, both in drapery and background, is brown.

Size 50 x 40¾.

SIR GODFREY KNELLER. 50 x 40¾

DUCHESS OF PORTLAND.

Kneller. Sir Godfrey,

Continued.

KNELLER. SIR GODFREY,

A Lady of Quality.

In this picture the graceful, sinuous lines of the figure are further enhanced by the soft draperies which surround it. A chemisette of white reveals its snowy folds under a gown of blue, open to the waist, and below the waist the same color is dexterously contrasted with the rich red folds of the curtain, upon which the lady sits. Her hands, with their delicately tapering fingers, rest upon the same drapery. From the oval face rises high the pale golden hair, which falls again in ringlets upon her shoulders. A landscape, painted in deep tones, forms the background.

Size 49¾ x 40⅜.

From the collection of William Walton, Esq., of Harrytown Hall, Romilly, Cheshire, England.

SIR GODFREY KNELLER. 49¾ x 40⅜

A LADY OF QUALITY.

Hogarth. William,

December 10, 1697 - October 26, 1764.

From his earliest days, William Hogarth showed a decided predilection for art. His first employment was the engraving of arms and shop bills, but his attention was soon turned to the making of engravings for books. This occupation was the first outlet for a man, who believed that in the past writers and painters alike had totally overlooked that class of subjects lying between the sublime and the picturesque, namely the truthful delineation of life, as it is, in all its faultiness and weakness. A deepening of this conviction resulted, after 1728, in the production of several small conversation-pieces, and in 1734 he finally established his reputation as a painter of domestic history by his famous series, "A Harlot's Progress." Hogarth's peculiar art found its culmination and finest exponent, however, in the six pictures, forming "The Marriage à la Mode."

As a portrait painter he seems to have raised the ire of many of his sitters by his resolute refusal to flatter them in any degree; as a painter of historical subjects he was more than unsuccessful, but in the power of creating or imitating forms, suitable to his own range of art, he was a master draughtsman, whose figures were so true to life, that many of them have furnished lecturers on anatomy with the subjects to illustrate motion, attitude and expression. His influence upon the British school was therefore in the direction of realism, to teach men not to despise nature, but rather to turn away from the mere repetition of stale subjects from masters long bygone and thoughts rendered worthless by frequent dilution.

HOGARTH. WILLIAM,

Portrait of a Young Girl.

The face, under the quaint lace cap with its bright blue bow under the pointed chin, is one, which, in the upward curving corners of the mouth, is expressive of quiet but humorous self-reliance. The tone of the picture is a luminous gray relieved by the dark auburn of the hair, which is almost hidden under the cap.

Size 30⅛ x 25⅛.

WILLIAM HOGARTH. 30⅛ x 25⅛

PORTRAIT OF A YOUNG GIRL.

Hogarth. William,

Continued.

HOGARTH. WILLIAM,

Modern Midnight Conversation.

It would be difficult to imagine a more truthful characterization of various degrees of intoxication than is portrayed in this picture. Eleven congenial spirits, who have already consumed unmeasured quantities of wine, are now ready, according to their different ability, to attack a capacious bowl of punch. One man, habited in red, has already fallen to the floor; another, staggering beside him, will doubtless soon follow his example; one has sunk into a drunken slumber, while another, upon the right of the picture, seems to struggle against approaching misery. The more steady-headed among the number have put a light to their long pipes, and one holds a candle in dangerous proximity to his lawn ruffle. The presiding genius of the punch-bowl, known as "the rosy-gilled parson," is a caricature of a well-known clergyman of the period, who at times had no regard for his cloth.

Size 36 x 27.

Formerly the property of Mr. Samuel Ireland, author of "Hogarth's Life."

WILLIAM HOGARTH.

30 × 27

MODERN MIDNIGHT CONVERSATION.

Di Rotari. Conte Pietro,

1707 - 1762.

Was born in Verona. For some time he practiced painting merely as an amusement, but his progress was so marked that he determined to adopt it as his profession. After some years of study in Venice and Rome, combined with the advantages of travel, he became a correct and graceful designer, and was unsurpassed by any painter of his time in the tasteful disposition of his draperies, in the expressiveness of his heads, and in the elegance of contour of his figures. He visited St. Petersburg in 1756, when he was appointed Principal Painter to the Empress of Russia.

DI ROTARI. CONTE PIETRO,

Portrait of Count Marcolini.

The man here represented, who was a director of the Dresden Porcelain Works from 1708 to 1762, is one whose easy carriage and delicate tapering fingers, in the act of taking a pinch of snuff, mark him out as a man of rank and position, while his every feature denotes decision of character. The colors are here dexterously blended and contrasted, the white wig, and the blue cloak, thrown over the right arm, with the artistic red of the velvet coat and vest, richly embroidered in gold. The elaborate design of the embroidery and of the lace, falling in ruffles over the hands, shows the painstaking art of the painter.

Size 36 x 29.

CONTE PIETRO DI ROTARI. 30 X 29

PORTRAIT OF COUNT MARCOLINI.

Wilson. Richard, R. A.

August 1, 1714 - May, 1782.

In his earlier years he devoted himself to portraiture, but when studying in Italy was advised by Zuccarelli to turn his attention to landscape painting. On his return to England he did not attain the success due to him, partly on account of the jealousy of his contemporaries, partly on account of his unfortunate disposition. In color, composition and aerial truth few landscape painters have excelled him. Like Reynolds and Gainsborough, he sought by his generalization to give a simpler, truer and higher impression of Nature than was possible by the most minute imitation, and therefore one fine quality in his art is the manliness and ease of the handling, which reveals not alone that he loved his work, but that he was perfect master of his materials. "Purely classic and noble in his conception, he gave a new aim and impulse to the English school, and his works will secure him an imperishable name."

WILSON. RICHARD, R. A.

The Bridge of Augustus at Rimini.

The distribution of light in this picture makes it a good exponent of the artist's power of expressing both color and atmosphere. The far and middle distance, with the red-roofed houses, are bathed in the mellow sunlight, while the foreground lies in shadow; a few unobtrusive figures are skillfully introduced, thus adding a touch of life. The foliage is light and graceful, and seems to accord with the golden light upon the river, and the soft tints of the cloud-flecked sky.

Size 30 x 25.

From the collection of J. Langham Burton, Esq., of Somersby, Lincolnshire, England.

RICHARD WILSON, R. A. 30 X 25

THE BRIDGE OF AUGUSTUS AT RIMINI.

Wilson. Richard, R. A.

Continued.

WILSON. RICHARD, R. A.

Landscape.

This picture has all the glowing beauty and perfect peacefulness, which characterize Wilson's work.

The sky, of a delicious blue, parts to the right of the picture and discloses a golden glory, which glints and glimmers over the trees in the foreground. The softly flowing stream reflects the brilliancy of the sky, and the overhanging branches of the trees upon its banks. Upon the right of the picture the twisting boughs stand out against the sky, while to the left the tones are more sombre, touched here and there by a gleam of light, and in the background the gray mountains stand out in relief beside a heaven of softer blue.

Size 35 x 22.

RICHARD WILSON, R. A. 35 x 22

LANDSCAPE.

Reynolds. Sir Joshua, P. R. A.

July 16, 1723 - February 23, 1792.

Studied in England and later in Italy, where he developed his powers of criticism, and was imbued with the beauties of the Italian school. On his return to London, he settled down as a portrait painter. He was chiefly instrumental in obtaining the charter of the Royal Academy, of which he was appointed the first President in 1768. Many of his portraits rank worthily beside the master-pieces of Van Dyck, in that, breaking away from conventionality, he seized every new action or expression, that nature offered him. His children have all the artless grace of childhood, his women are lovely, his men endowed with dignity. His idealized portraits are invested with an air of purity and innocence peculiar to the genius of the painter. In all his works we note great power, a graceful disposition of draperies, a rare beauty of background, and, above all, luxuriant and glowing color, which was his greatest characteristic, after which he continually aimed, sometimes using fading colors and fugitive mediums in his attempt to attain, in this direction, a higher excellence than was already known. And thus to Reynolds the English School owes its escape from mechanical monotony in color and executive processes, and, by reason of the treasury of examples and warnings, which he left behind, it has been able to produce, as far as handling and execution goes, almost as many varieties of manner as there are individual painters.

Portrait of Mrs. Baldwin.

(In a costume worn by her at a Fancy Dress Ball given by George III.)

The type of woman here represented, with ivory skin, dark, almond-shaped eyes and dusky hair, is strangely suggestive of the Orient, nor are these characteristics weakened by the richly blended hues of the costume, which call to mind the gorgeous tints of Persian tapestries. One end of the divan, upon which the lady sits in true Eastern fashion, is adorned with a piece of embroidery, and on it the light rests from a glimpse of the sky, visible to the left. The whole picture is a marvelous color study, and the painting of the costume bears the mark of a master-hand.

Mrs. Baldwin, né Maltass, was the great-aunt of the late Dean Burgon, and wife of the English Minister to Persia.

"The extraordinary beauty of this lady created a great sensation both at Vienna and in London, procured for her attentions from the Prince of Wales, afterwards George IV., and elicited even from Dr. Johnson a burst of clumsy amorousness."

"In all the pride of youth and beauty," writes her great-nephew to the *Gentleman's Magazine,* "she was brought before the aged and infirm sage, whose curiosity had been aroused by the story of her foreign birth and residence in distant lands. Johnson asked her, what was the color of the Abyssinians? Mrs. Baldwin replied, that she did not know. 'But what colour do you think they are?' persisted the author of 'Rasselas.' After some hesitation and renewed professions of utter ignorance on the subject, Mrs. Baldwin said, that she supposed they were brown. The doctor next said, he should like to give her a kiss, and, the husband's permission having been obtained, a kiss was formally inflicted. Mrs. Baldwin could never forget the forbidding exterior of her Platonic admirer and the servile adulation of his future biographer."—*Goulbourn's Life of Dean Burgon.*

Size 54 x 43½.

From the "Strawberry Hill" and Wertheimer Collections.

Engraved.

SIR JOSHUA REYNOLDS, P. R. A. 54 x 43½

MRS. BALDWIN.

Reynolds. Sir Joshua, P. R. A.

Continued.

REYNOLDS. SIR JOSHUA, P. R. A.

Elizabeth, Lady Turner,

of Clints, Yorkshire.

In this picture may be found an excellent illustration of that distribution of light and shade, and also of the marvelous power of color expression, which are characteristics of Sir Joshua. The red drapery, mingling with the folds of the blue mantle, so skillfully introduced, serves both to conceal and to reveal the lines of the graceful figure. The hands with their tapering fingers are expressive, nor is the face, with its dark widely-opened eyes and arched eyebrows, lacking in originality.

Size 64½ x 30.

From the Graves Collection and that of Baron Alfred de Rothschild.

Engraved by James McArdell.

Engraved by R. Josey.

SIR JOSHUA REYNOLDS, P. R. A. 64½ x 30

MRS. TURNER OF CLINTS IN YORKSHIRE.

Cotes. Francis, R. A.

1725 - 1770.

A pupil of George Knapton, one of the earliest members of the Royal Academy, and a member also of the Incorporated Society of Artists. He was a portrait painter in oils, and Hogarth, probably with a tinge of jealousy, maintained that he excelled even Reynolds in this branch of art. He was an eminent artist in crayons, Walpole declaring, that he had arrived at "uncommon perfection" therein.

COTES. FRANCIS, R. A.

Portrait of a Young Girl.

The face, which looks out from the canvas, is that of a young girl of the brunette type, whose dark hair is coiled high, and surmounted by closely entwined strings of seed-pearls. Some of the strings have fallen out of place, and rest in careless negligence upon the drapery of gray-blue tone, which covers her shoulders and is loosely knotted in front, revealing the soft lines of throat and neck and the chemisette of white below. The dark eyes are surmounted by delicately pencilled brows, the forehead is low, the lips curved, the chin finely moulded, adding a piquancy to the perfect oval of the face with its soft flesh tints.

Size 30 x 25.

FRANCIS COTES R. A. 30 x 25

PORTRAIT OF A YOUNG GIRL.

Gainsborough. Thomas, R. A.

1727 - 1788.

In Gainsborough an innate propensity for art was nourished by the beauties of the Suffolk scenery, by which he was surrounded from early childhood. He studied in London, and practiced both as a portrait and landscape painter. On the foundation of the Royal Academy, he was one of the thirty-six original members. In his lifetime his landscapes and portraits were both alike considered excellent, and he now occupies one of the highest places in the English School, possessing the merit of having broken loose from the old traditions. His portraits may be compared favorably with those of Sir Joshua, their silvery purity forming a contrast to the golden richness of Reynolds' pictures, while Ruskin says, that in technical work "Turner is a child to him; his forms are grand, simple and ideal, his excellence is based upon principles of art long acknowledged, and facts of nature universally apparent. In a word, he is an immortal painter."

GAINSBOROUGH. THOMAS, R. A.

Portrait of a Lady of Quality.

From a dark background, this portrait stands out in good relief. The face, with its high thin nose, delicate lips and finely moulded chin, is eminently patrician. The powdered hair rises in soft lines from the forehead, which is marked by well-defined, expressive eyebrows, shading dark eyes. The ethereal blue of the cape, and the pearly tone of the swansdown, which edges it, mingle contrastingly with the brown of the under-wrap.

Size 30 x 25.

From the collection of the late William Winch, Esq., of Wyminus Park, Hatfield, Herts, England.

THOMAS GAINSBOROUGH, R. A

30 x 25

PORTRAIT OF A LADY OF QUALITY.

Gainsborough. Thomas, R. A.

Continued.

GAINSBOROUGH. THOMAS, R. A.

Landscape.

A broad pond, overshadowed by heavy masses of foliage, is here depicted. The overhanging atmosphere seems saturated with moisture, and the sunlight can with difficulty find its way through the leafy screens. Not alone the surface of the water, but the trunks of the trees are covered with damp verdure. In the foreground a herdsman is seen leading his cattle to the left along the border of the pond.

Sixe 33 ¼ x 23¾.

THOMAS GAINSBOROUGH, R. A

33¼ x 23¾

LANDSCAPE.

Gainsborough. Thomas, R. A.

Continued.

GAINSBOROUGH. THOMAS, R. A.

Landscape.

In the foreground of this picture, against an azure sky, is outlined in contrasting tones of green the feathery foliage of a group of large oak trees, which grow not far from a pond, where a thirsty cow has already paused for water, while two others are ready to follow her example. In the background to the left stand a few cottages, almost concealed by a mass of forest green, while to the right may be seen in a stronger light, on the crest of a gentle hill, a farmer with his horse and wagon, and on the sloping side a flock of sheep nibbling the tender grass.

Size 50 x 40.

THOMAS GAINSBOROUGH, R. A.

50 x 40

LANDSCAPE

Gainsborough. Thomas, R. A.

Continued.

GAINSBOROUGH. THOMAS, R. A.

Mrs. Robinson.

(né Elizabeth Fortescue.)

"Elizabeth, daughter of Faithful Fortescue, was born in 1747, and married, at the age of twenty-two, to Colonel Routh of the Royal Marines." After his death she married Alderman Robinson, who had this picture painted by Gainsborough in 1782.

The general type of the portrait is characteristic of the artist. The feathery foliage and the distant landscape to the right form a fitting background for the lightly sketched-in figure of the lady, who stands with her right arm resting upon the base of a fluted column to the left of the picture. Her hair is combed high from her forehead, and entwined with blue to match the pervading hue of her costume. Her shoulders slope gracefully, and her hands, with their slender wrists and tapering fingers, are expressive of the beauty of line and form.

Size 50 x 40¼.

From the collection of Lord Arthur Hill.

THOMAS GAINSBOROUGH, R. A. 50 x 40¾

MRS. ROBINSON, née ELIZABETH FORTESCUE

Romney. George,

December 15, 1734 - November 15, 1802.

In his apprenticeship to a cabinet-maker, Romney showed his inclination towards art, by making sketches of his fellow-workmen. When twenty-seven years of age he removed to London, where he soon achieved a high reputation as a portrait painter, and became a successful rival of Reynolds. After two years' study in Italy there was apparent in his works a striking improvement both in their composition and handling. Romney was in all respects an enthusiast, his mind teemed with designs for important works, which were only begun to be cast aside. His best characteristics are grace, a warmth and beauty of color and a great breadth of treatment and originality, especially in his portraits of women. His method of painting was simple and solid, and his colors stand well. Flaxman says of him: "His compositions, like those of the ancient paintings and basso-relievos, told their story by a single group of figures in the front, while the background is made the simplest possible."

ROMNEY. GEORGE,

Portrait of Alexander Blair.

The face here depicted betokens decision and refinement. The eyes are deeply set under heavy brows, the nose thin, the chin squarely moulded. The black velvet coat forms a contrast to the ruddy complexion tints, and to the white ruffles at neck and wrists. The hands, with their long tapering fingers, are closely interlocked, the knees are crossed, the figure seated in a large arm-chair.

Size 42 x 34.

GEORGE ROMNEY. 42 x 34

ALEXANDER BLAIR.

Romney. George,

Continued.

ROMNEY. GEORGE,

Lady Hamilton.

Lady Hamilton is here represented as an Irish dancing girl. The sinuous lines of her lithe figure and the curve of her upraised right arm are suggestive of the grace of motion. Her color is heightened by the rapid dance, and forms a rich contrast to her dark wavy locks, while it enhances the lustre of her eyes. The deep red tone of the scarf, which floats behind her, adds a rich effect to the warm brown shade of her simple gown. The landscape in the background shows a distant mountain peak, crowned with light, against a cold gray sky.

Size 31 x 25½.

GEORGE ROMNEY

31 x 25½

LADY HAMILTON

Romney. George,

Continued.

ROMNEY. GEORGE,

Lady Beauchamp.

The portrait, which here stands out from the canvas, is that of a woman, whose delicate features and well-poised head denote high breeding. Her slender throat rises, pillar-like, from the soft folds of her white gown, and her golden-brown hair, which falls in ringlets on her shoulders, is surmounted by a white twisted turban. The deep rich tones of the red background offer a pleasing and powerful contrast. The picture is unfinished in detail, the unimportant parts being little more than suggested.

Size 30⅛ x 25.

GEORGE ROMNEY.

30⅛ x 25

LADY BEAUCHAMP.

West. Benjamin, P. R. A.

1738 - March 11, 1820.

Was born in Chester County, Pa. He early evinced a taste for art, and as a young man employed himself in portrait painting. After a period of art study in Italy, West came to London, where he met with a flattering reception. For nearly sixty years he held a most important position among English artists, and by his painting of historical subjects incited others to similar attempts. Though he did not create a school, he struck a blow in favor of realism and naturalness in art by his refusal to paint the actors in his "Death of Wolfe" in classic costume, according to usage. He was chosen in 1765 a member and director of the Incorporated Society of Artists, was appointed historical painter to the King, 1772, and elected to fill the place of Sir Joshua Reynolds, as President of the Royal Academy, in 1792.

WEST. BENJAMIN, P. R. A.

The Death of King David.

From the Magnic Collection. Size 23½ x 18½.

BENJAMIN WEST, P. R. A.

23½ x 18½

THE DEATH OF KING DAVID.

Smirke. Robert, R. A.

1752 - January 5, 1845.

One of the principal early English painters of Genre. Entered as a student of the Royal Academy in 1771, but did not exhibit there until 1786. He was made an Academician in 1792, but rarely exhibited, devoting his time chiefly to book illustration, for which his art was particularly adapted. "His works are marked by a graceful, quiet humor, are well drawn, cleverly painted and always pleasing." Many of them were carried out in monochrome, others with but very slight indications of color.

SMIRKE. ROBERT, R. A.

The New Page.

A young lad has apparently just made application for the position of page, and now stands on trial before the supreme court of the household. The master of the house sits at his ease carelessly indifferent to the evident nervousness of the boy, whose knees seem about to give way under him, but who, nevertheless, succeeds in winning the favor of his young mistress. She stands by, and listens with marked approval, while beside her is the housekeeper, who, by her every gesture, expresses surprise and alarm, that the application of one so young should be favorably considered.

Size 32 x 22.

ROBERT SMIRKE, R. A. 32 X 22

Smirke. Robert, R. A.

Continued.

SMIRKE. ROBERT, R. A.

The Obdurate Mother.

On a sofa is seated the obdurate mother, attired in a black velvet robe, which seems to add further dignity to her form; her fan is firmly grasped in her left hand. The pose of the head and the expression of every feature denote a decision, which will render futile the earnest pleadings of her daughter, who sits beside her, and seems to desire to add caress to entreaty. The lines of her white-robed form are graceful, and her hair falls in heavy tresses to her shoulders. In the background to the right are dark rich hangings of a dull red tone, while to the left, through the open window, may be seen a cathedral in the distance and glimpses of foliage.

Size 31 ¼ x 22.

ROBERT SMIRKE, R. A

31¼ x 22

THE OBDURATE MOTHER

Beechey. Sir William, R. A.

December 12, 1753 - January 28, 1839.

Was admitted as a student of the Royal Academy, in 1772. Produced some conversation-pieces after the manner of Hogarth, but, when he established himself in London as a portrait-artist, so distinguished himself, that he was made portrait-painter to Queen Charlotte and instructor to the princesses. He was elected an Academician in 1798. Portraits by Sir William Beechey, which still adorn many public halls and family residences in England, are celebrated for their truth and accuracy, and for the delicacy and sweetness of their coloring. Dawe says of him: "Beechey may justly be considered the only original portrait painter we have, all the rest being more or less imitators of Sir Joshua."

BEECHEY. SIR WILLIAM, R. A.

Lady Beechey.

The artist has here depicted his own wife, in a pose at once easy and graceful. She has paused, pencil in hand, and her blue eyes look up from under the drooping brim of a large straw hat. The brown tone of her dress is relieved by the almost transparent white fichu, carelessly knotted in front. The background is bright with the glow of the afternoon sun, while a well-wooded park stretches into the far-off distance.

Size 31½ x 26½.

Exhibited in the Royal Academy in 1800.

SIR WILLIAM BEECHEY, R. A.

31½ x 26½

LADY BEECHEY

Stuart. Gilbert,

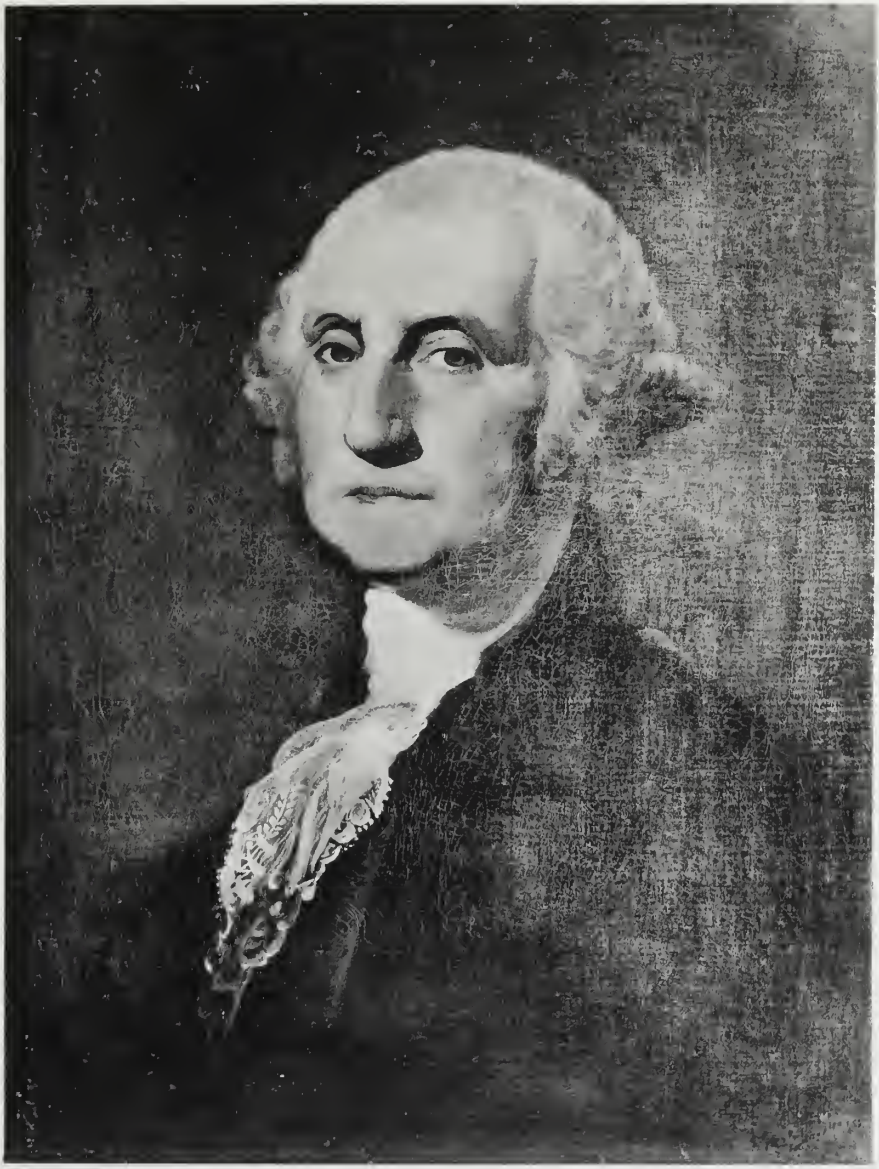
1754 - 1828.

An Anglo-American painter of considerable talent, who, upon his arrival in England in early manhood, studied under Benjamin West. His claims to be considered an excellent portrait-painter were acknowledged even in the lifetime of Sir Joshua Reynolds.

The last thirty-five years of his life were passed in America, and although he had to struggle against increasing physical infirmity, the works of his last days were marked by the same truth and splendid vigor of conception, which had distinguished his prime. Among his American portraits, that of George Washington may be considered his *chef-d' oeuvre.*

STUART. GILBERT,

Portrait of George Washington.



GILBERT STUART.

GEORGE WASHINGTON.

Stothard. Thomas, R. A.

August 17, 1755 - April 27, 1834.

When but a youth, Stothard began his artistic career by the illustration of an edition of Ossian and of Bell's "Poets," a labor which was truly congenial, and which revealed his talents. He entered the School of the Royal Academy in 1777, was elected Academician in 1794, and contributed to its exhibitions from 1798 until the time of his death. These contributions were chiefly book designs, with occasionally a work of greater importance. Grace and sweetness are his distinguishing characteristics, female beauty and purity are always conspicuous in his work, although his figures are too often somewhat conventional. Yet they possess antique beauty of line, combined with modern sentiment.

STOTHARD. THOMAS, R. A.

The May Queen.

This picture is an excellent example of the artist's management of light. Through the rifts in the foliage, which seems to form a green curtain in the background, the light breaks, and falls upon the figures in the foreground, three of whom are crowning the fourth, their queen, with the chaplets they have woven. The diaphanous texture of their classic draperies, in well contrasted colors, is satisfactorily portrayed, and the whole picture, though seemingly idealized, is true to a once received conception, if not to fact.

Size 26¾ x 20½.

THOMAS STOTHARD, R. A

26¾ x 20½

THE MAY QUEEN.

Raeburn. Sir Henry, R. A.

March 4, 1756 - July 8, 1823.

Was born in Stockbridge, near Edinburgh. His love of drawing led him to attempt portraits, in which he achieved considerable success, devoting himself finally entirely to work in oil. He visited Italy, but later established himself permanently in Edinburgh, where he was highly honored, being made President of its Society of Artists in 1812. Three years afterwards he was elected a full member of the Royal Academy, and in 1822 was appointed "His Majesty's Limner for Scotland."

His portraits are distinguished for great breadth of treatment and character. He invariably strove to secure the individuality of the sitter, and was successful in obtaining a true and characteristic likeness. Although influenced by Reynolds, his manner of execution was more like that of Gainsborough, with a certain appearance of facility, yet lacking in that pearly freshness, which was a marked peculiarity of the latter painter.

RAEBURN. SIR HENRY, R. A.

Portrait of Jean,

Daughter of Sir Ewen Cameron of Fassiefern, and wife of Roderick Mac Neill of Barra.

From a background of mingled brown and gray, which grows lighter to the right of the picture, looks forth a face almost girlish in its soft lines and delicate coloring. The hair, of a warm rich brown, clusters in unbound luxuriance upon her shoulders and forehead. The figure is three-quarters length. As she sits in unconscious dignity, her white dress falls in soft folds upon the brown drapery, which helps to form the background. The simple bodice, low at the neck, reveals her slender throat. Her waist is encircled by a broad girdle of sapphire blue, whose floating end is loosely held in her right hand. The face has a winsome sweetness; the eyes are of a deep blue, the lips curved and rosy, while the chin is thrown out into clear relief.

Size 48 x 40.

SIR HENRY RAEBURN, R. A. 48 x 40

PORTRAIT OF JEAN, DAUGHTER OF SIR EWEN CAMERON, OF FASSIEFERN,
WIFE OF RODERICK MACNEILL, OF BARRA.

Hoppner. John, R. A.

April 4, 1758 - January 23, 1810.

Entered the Royal Academy as a student in 1775, was made an Associate in 1793, and two years later elected an Academician. His style was formed somewhat upon that of Sir Joshua Reynolds, although he was far from being a copyist. Although essentially a portrait painter, a powerful rival of Sir Thomas Lawrence, and peculiarly happy in his treatment of women and children, he nevertheless would have also excelled in landscape painting. This is a fact abundantly proved by the rare beauty of his backgrounds and the excellent sketches in chalk, made in his leisure hours.

HOPPNER. JOHN, R. A.

Portrait of a Young Girl.

The face here portrayed is full of smiling mischief. The light in the blue eyes as well as the curves of the delicate mouth bespeak a sunny disposition. The brown curls, which shade the face, are surmounted by a large hat with a band of blue. The white shawl, worn over a drapery of black, is fastened at the waist by a girdle of deep turquois blue, a touch of color, which serves to light up the otherwise neutral tints of the picture. The background shows dark foliage against a blue sky.

Size 30 x 25.

JOHN HOPPNER, R. A. 30 x 25

PORTRAIT OF A YOUNG GIRL.

Opie. John, R. A.

May 1761 - April 9, 1807.

Born near Truro, Cornwall. He had already shown an attachment to art, when he was accidentally discovered by Dr. Wolcott (Peter Pindar), under whose auspices he visited London in 1780, and was known as the "Cornish Wonder." His earliest efforts were extraordinary productions, marked by the same vigor and truthfulness of expression which distinguished his later works. His portraits are expressive of identity and truth, rather than of dignity or grace, and the best of his historical and romantic subjects show a curious sense of style, lacking in many such pictures of the period. He took part in the illustration of Boydell's "Shakspere," Bowyer's "English History" and Macklin's "Poets" and "Bible", and was also elected Professor of Painting in the Royal Academy, 1806.

OPIE. JOHN, R. A.

Portrait of Lady Hamilton.

The face of Lady Hamilton, which is here upturned as if to meet the gaze of someone beyond, stands out in clear relief against the dark background, and is lit up with an expression of wonderful sweetness. Her dark chestnut hair is encircled by a band of white; her gown is also white. She holds by the hand a little boy, whose vivid complexion and auburn hair relieve the broad and pronounced lights and shadows of this picture.

Engraved. Size 41½ x 31½.

JOHN OPIE, R. A.

41½ x 31½

LADY HAMILTON AND CHILD.

Opie. John, R. A.

Continued.

OPIE. JOHN, R. A.

Portrait.

The face here represented in three-quarter profile is that of a young man, upon whose forehead hair of a dark hue grows low. Well-arched brows surmount blue eyes; the face is clean shaven, though the upper lip is slightly shaded; the chin and mouth are firm. The creamy tint of the neck-cloth throws into prominence the flesh tints of the face, while soft ruffles fall over the hands, crossed in front.

Size 30 x 25.

JOHN OPIE, R. A.

30 x 25

PORTRAIT

Opie. John, R. A.

Continued.

OPIE. JOHN, R. A.

The Ballad Singer.

The richly contrasting tones of this picture make it an excellent example of Opie's power as a colorist. The background is dark, but a strong light is thrown upon the lower part of the woman's face, as it appears from under the poke-bonnet with its white ruche. Her eyes and forehead are painted in deep shadow. Her lips are parted as if in song, which has lulled into a dreamless sleep the baby, who rests its chubby face upon her left shoulder. The child's blue frock, whose short sleeves reveal dimpled arms, forms a good contrast to the dark red of the mother's shawl.

Size 30 x 26.

JOHN OPIE, R. A. 30 x 26

THE BALLAD SINGER.

Morland. George,

June 26, 1763 - October 29, 1804.

His early youth gave evidence of strong artistic power, which was more and more marked as time advanced, but whose full exercise was hindered by indulgence in habits of dissipation. In his lifetime the demand for his pictures was almost inexhaustible. "Though his tastes were coarse, he selected pleasing, if homely, subjects for most of his pictures, and his execution is always light and dexterous." He was a facile worker, and his works, though lacking in subtlety of feeling and character, are equally luminous in the lights and shadows, and show the advantage of "onceness" of execution. As a painter of rustic subjects, he has attained almost unexampled popularity, and has had this influence upon the progress of English art, that he showed there was a store of subjects in his native surroundings and a public to appreciate them.

MORLAND. GEORGE,

Noonday.

To the right of the picture rises a sloping hillside, upon which stands a cottage, its thatched roof hardly distinguishable from the green depths of the forest behind. Upon the gnarled roots of a fine old beech tree, which fronts the cottage, rests the laborer at the noon-hour. His wife has brought to him their child, while in the doorway of the cottage sits the grandmother, looking out upon the trio. To the left of the picture, the soft clouds are breaking overhead, and the sunshine lights up the mossy slope. The foliage is somewhat sombre, but is relieved by the touches of vivid blue and green in the garments of the figures introduced.

Size 15⅝ x 12½.

Exhibited in the Exhibition of Old Masters at the Royal Academy in 1876.

GEORGE MORLAND.

$15\frac{5}{8} \times 12\frac{1}{2}$

NOONDAY.

Morland. George,

Continued.

MORLAND. GEORGE,

Contentment.

In this picture only the gray, cloud-swept sky and the branches of two fine old beeches, from which the dead leaves are falling, combine to give an idea of unrest and motion. All else is suggestive of unthinking, idle contentment. Within the limits of a rough, wooden fence, whose gate lies in deep shadow, are three pigs. Upon them the light is centered; two are lazily dozing upon the straw-strewn ground, the third is enjoying a green cabbage, looking all the while with a side-long glance upon his sleeping companions.

Size 30 x 24¾.

Exhibited at the World's Columbian Exposition, 1893.

GEORGE MORLAND.

30 x 24¾

CONTENTMENT.

Morland. George,

Continued.

MORLAND. GEORGE,

Interior of a Stable.

This picture is considered by some as one of the artist's best productions, and is an example of his usual selection of subject. While the whole stable is in deep shadow, a strong light is thrown upon the figure of the horse, as he stands eating his noonday meal, and brings into prominence the shaggy hair upon his fore-legs, as well as the somewhat rustic harness. To the right may be seen the carter, as he leans upon his horse, looking at his two dogs, as they tumble in the hay. The whole picture is suggestive of a lull in the activities of life.

Size 29¾ x 20¾.

GEORGE MORLAND.

$29\frac{3}{4}$ x $20\frac{3}{4}$

INTERIOR OF A STABLE.

Morland. George,

Continued.

MORLAND. GEORGE,

Portrait of H. Wright, Esqre.

The face upon the canvas is that of a genial country squire, upon whose cheek glows the hue of health. The gray-white hair seems to be rapidly vanishing from the forehead, the eyes are of a clear blue color, the face clean shaven, and the mouth firm, while the chin is slightly raised over a bow of white lawn, which rests upon a striped neck-cloth of blue and cream. The velvet coat of dark blue tone is adorned with large gilt buttons. The plump right hand holds a landscape, which bears the signature, "G. Morland," the gloved left hand has in its grasp the other glove and a rough stick with a curved handle. The background of the picture is dark.

Size 30 x 25.

GEORGE MORLAND. 30 x 25

PORTRAIT OF H. WRIGHT, ESQ.

Lawrence. Sir Thomas, P. R. A.

May 4, 1769 - January 7, 1830.

Was influenced in the early portion of his life by Sir Joshua Reynolds, and after an attempt at classical art, devoted himself to portrait painting. He was appointed painter in ordinary to the King in 1792, having been made two years earlier an Associate of the Royal Academy, in which he was a constant exhibitor from 1798 until the close of his life. He was elected President of the Royal Academy in 1820, as a successor to West, and between 1825 and 1830 exhibited some of his finest works. No English painter, save perhaps Reynolds, has been happier in his portrayal of groups of mothers and children in all their beauty and vivacity. He adopted a distinct and characteristic style of his own, encouraging more careful drawing and avoiding the use of bad vehicles and faulty pigments, which wrought such havoc among Reynolds' works. Of him Howard, R. A., writes as follows: "In vivid and varied characters, he (Lawrence) has perhaps no rival, and may be said to have enlarged the boundaries of his art, changing by degrees the character of our annual exhibitions." The Waterloo Gallery at Windsor contains some of his finest works.

LAWRENCE. SIR THOMAS, P. R. A.

Miss Barron,

Afterwards Mrs. Ramsay.

The face, under the broad-brimmed hat with its nodding white plumes, is one expressive not alone of sweetness but of animation. The pointed chin adds a touch of piquancy, while the delicately curved upper lip betokens a high-bred sensitiveness. The dark hair is parted in soft curls. The pose of the figure is graceful and unconventional; the right arm, painted in strong shadow, is encircled by a bracelet of pearls; the left is raised easily to lay hold upon a mantle of red, the one touch of rich color in the picture, for the simple gown is white. The landscape, which forms the background, is touched in many places with blue, which gives good contrastive tone to the painting.

Size 44⅝ x 25½.

SIR THOMAS LAWRENCE, P. R. A. 44⅝ x 25½

MISS BARRON.

Lawrence. Sir Thomas, P. R. A.

Continued.

LAWRENCE. SIR THOMAS, P. R. A.

Marchioness of Ely.

The background of this picture is a dark sky, broken to the left by one rift of light. To the right is a column of white marble; near this the Marchioness stands, her right arm, over which is thrown a scarf of amethystine hue, resting upon a stone balcony. Her hair is blue-black, her eyes blue, while her rosy lips are somewhat full in their curves. Her white empire gown is décolleté, and unadorned save by a large amethyst brooch, which serves to hold in its place a crimson flower, the one touch of brilliant color in the picture.

Size 30¼ x 25½.

SIR THOMAS LAWRENCE, P. R. A. 30¼ x 25½

MARCHIONESS OF ELY

Lawrence. Sir Thomas, P. R. A.

Continued.

LAWRENCE. SIR THOMAS, P. R. A.

Lady Dunmore.

In this picture everything combines to produce an effect of richness and depth of color. The gown of deep red velvet with its jewelled clasp forms a contrast to the mantle of ermine, which enwraps the lady's shoulders. From her black hair, which is massed high upon her head, a *cache-peigne* of delicate lace falls to her shoulders, while a string of pearls adorns her queenly throat. Her eyes are dark and almond-shaped, her lips well cut, her chin tapering with a suggestion of fullness beneath it. Her right arm, encircled at the wrist by a bracelet of pearls, rests upon a table, and in her hand she holds an open book.

Size 50 x 40.

SIR THOMAS LAWRENCE. P. R. A. 50 x 40

LADY DUNMORE.

Lawrence, Sir Thomas, P. R. A.

Continued.

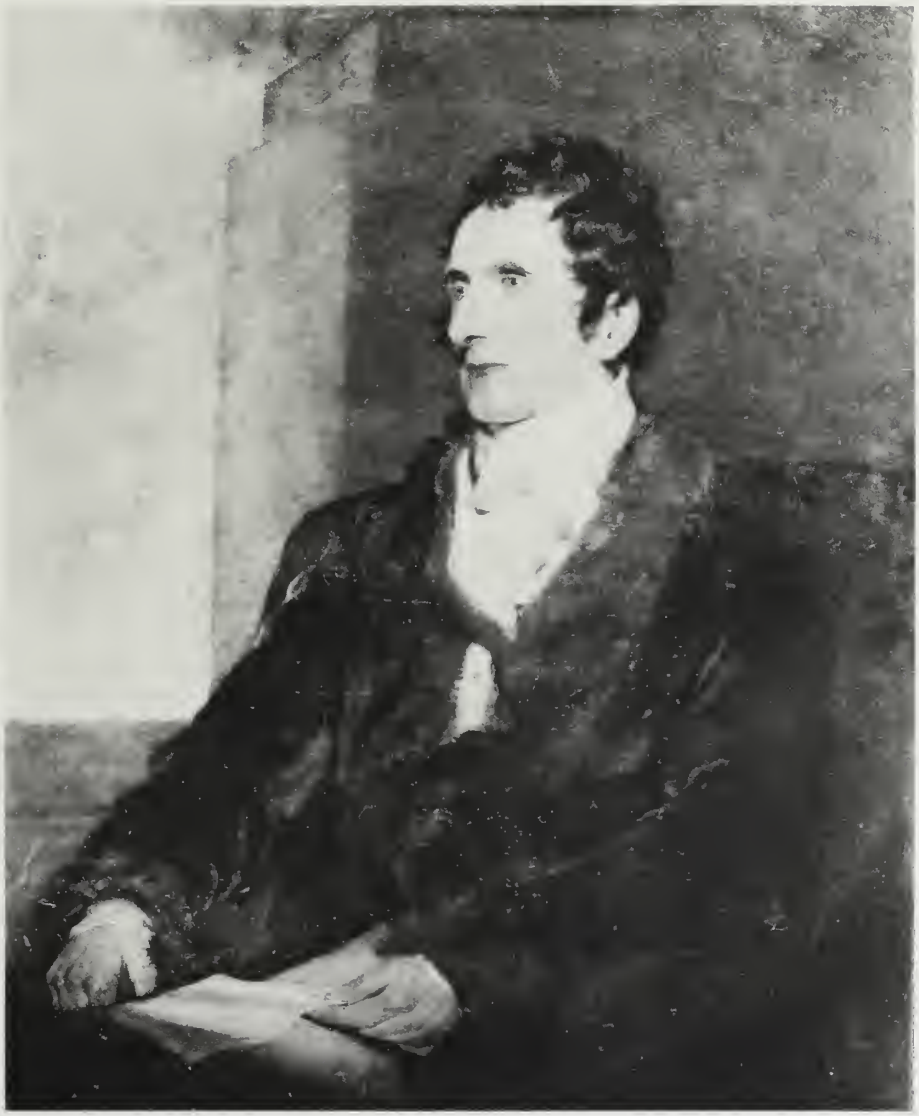
LAWRENCE. SIR THOMAS, P. R. A.

Portrait of Canova, the Sculptor.

The general tone of this portrait is dark, relieved only by a rift of clear blue sky seen to the left of the picture. The sculptor is seated in a large arm-chair, a letter held in his left hand. His cloak of red velvet with its border of sable is open at the throat, and reveals a carefully-adjusted white neck-cloth. All the lines of the well-set head, seen in three-quarter profile, mark the man of rare attainment. The hair is dark, the brows well defined, the nose slightly aquiline, while the thin upper lip gives an expression of refined delicacy to the face.

Size 42 x 34.

Exhibited at the Midland Counties' Art Museum, Nottingham Castle, in 1881.



SIR THOMAS LAWRENCE, P. R. A. 42 x 34

CANOVA.

Barker. Thomas, (Barker of Bath).

1769 - 1847.

In drawing and painting Barker never took a lesson, yet his numerous productions cover almost the entire range of subjects, and show abundant marks of genius, being bold and firm in outline and correct in drawing. In early years he copied the works of old Dutch and Flemish masters, and later visited Rome. He was an occasional exhibitor at the Royal Academy, and at the British Institution for nearly half a century, and, while in full vigor, no artist stood higher in popular favor.

BARKER. THOMAS, (BARKER OF BATH).

The Shepherd Dog.

The shepherd, a hardy Highlander, has left his flock, which may be seen in the distance, and has paused to administer well-merited punishment to the collie, who has evidently forgotten his duty, and injured instead of protecting two lambs. The shepherd has gathered them in his arms, as if to care for them; near at hand stand two old sheep with heavy fleeces, who are tending their young.

To the left of the picture, the dark stormy sky has just broken, and through the rift a gleam of light is seen, which adds a touch of silver to the parting clouds. All else is dark and sombre.

Painted in 1837, and signed. Size 26 x 19.

THOMAS BARKER (BARKER OF BATH). 26 x 19

THE SHEPHERD DOG.

Crome. John, (Old Crome).

December 21, 1769 - April 22, 1821.

As a youth, Crome struggled against difficulties of poverty and lack of education, but under the patronage of Sir William Beechey, he was enabled to satisfy to some degree his thirst for art. He received commissions for paintings chiefly throughout Norfolk, and was the founder, in his native town, of the only English local school of painting of any importance. This was "The Norwich Society of Artists," men, who in 1803 formed themselves into a body for the purpose of encouraging a love of the fine arts and promoting artistic culture. Of this society Crome was in 1810 made President.

His landscapes, generally embracing a far-reaching view of heath and hill, were, for the most part, painted in oil in his own studio from careful studies and sketches from nature, with every detail of sky, stream and foliage perfectly filled in, the fruit of wonderful powers of observation and a keen appreciation of the beauty of his surroundings. He seems to have founded his art on that of Hobbema, Ruysdael and the Dutch School, but had a finer sense of generalized imitation and less *finesse* of execution than they, for the most part, possessed, although his power of rendering individuality of foliage is very marked.

CROME. JOHN, (OLD CROME).

The Edge of the Wood.

The wood, which lies to the left of the picture, is painted in deep shadow, save where a gleam of golden sunshine illumines the light foliage of the trees on the border of the meadow. In the half darkness of fast approaching twilight may be seen a few sheep browsing, while two figures are discerned crossing the field to the right of the picture. The shades of night are quickly gathering, and only a faint golden tinge lights up the western sky, bringing into contrast the peaceful stretch of country and the dark wooded glades.

Panel. Size 21½ x 16⅞.

From the collection of Dawson Turner, Esq. of Norwich, England, who purchased it from the artist.

JOHN CROME (OLD CROME)

21½ x 16⅞

THE EDGE OF THE WOOD.

Crome. John, (Old Crome).

Continued.

CROME. JOHN, (OLD CROME).

Landscape.

To the right of the picture, under a sky of leaden hue, rise rolling dunes, their summit crowned with a windmill, whose spreading arms stand out in clear outline. Along the horizon the gray sky becomes luminous above the open sea, just visible beyond a promontory to the left. In the foreground the warm color of the nearer dunes forms a contrast to the colder tints of sky and sea, while the farmhouse with its red-roofed outhouse, seen at middle distance, adds yet another tone. A few figures are faintly discernible in the distance, and in the little cove below, at the water's edge, is harbored a small boat, its mast and sail rising against the sky.

Size 27 x 20¼.

JOHN CROME (OLD CROME).

27 x 20¼

LANDSCAPE.

Phillips. Thomas, R. A.

October 18, 1770 - April 20, 1845.

He came to London in 1790 with a letter of introduction to Benjamin West, who employed him in the execution of his designs for the windows of St. George's Chapel, Windsor. His works were at first, for the most part, historical attempts, but from 1794 portraiture was his chief pursuit, and, although not without many rivals, he industriously made his way. In 1808 he was elected a Royal Academician, and in 1824, the Academy Professor of Painting. Though he takes no rank as a colorist, a pleasant tone pervades his works. His portraits are characterized by simplicity of style and truthful finish. He has preserved for us many of the most distinguished in art and literature.

PHILLIPS. THOMAS, R. A.

Thomas Moore.

This represents Moore as a young man. The bright dark eyes, set under well-defined, black brows, and the curves of the mobile mouth denote the Irishman as well as the poet. The vivid tones of his complexion are enhanced by the black coat and stock, unrelieved by any color, save the touch of white in collar and shirt.

Size 29 x 24.

This portrait was exhibited at Exhibition Palace, Dublin.

THOMAS PHILLIPS, R. A. 29 x 24

THOMAS MOORE.

A brief account of the life of Joseph Mallord William Turner is here inserted, in order that his influence upon the progress of Art may be the more readily understood and measured.

Turner. Joseph Mallord William, R. A.

April 23, 1775 - December 19, 1851.

While Maiden Lane in the heart of England's great metropolis might not be considered the best soil to produce a landscape painter, or stimulate his growth, yet here Turner passed his childhood. From here he wandered down to look upon the broad river (not yet spanned by so many bridges nor cumbered with steamboats), fostering continually his love for river scenery and for the quaint and picturesque architecture of old cities. How soon his taste for art revealed itself is not accurately known, but when only fourteen he was admitted as a student of the Royal Academy, and a year later exhibited upon its walls. He was ever diligent in his profession, and strove to widen the field of his study, early beginning a practice, which he never resigned, that of sketching from nature, using every method, but rarely the medium of oil. These two characteristics, the water-color tendency of his art and the constant recurrence to nature, are the key to the work of his later years. "His sketches show, that he was a most able and ready draughtsman, who strove always to give the right treatment to his figures—the true effect of light, sun and air, their true keeping in the picture, and the indefinite mystery of sunshine upon them, rather than to define their forms or complete their outline." That he was appreciated, even by the critics, from the commencement of his career, is proved by his election as Associate of the Royal Academy at the very earliest period, when

according to the rules he could be chosen, and his elevation to full membership when only twenty-six years of age, as well as by the hearty words of commendation from many of his brother artists. Of him Leslie writes: "Turner is my great favorite of all the painters here. He combines the highest poetical imagination with an exquisite feeling for all the truth and individuality of Nature; and he has shown, that the ideal, as it is called, is not the improving of Nature, but the selecting and combining objects that are most in harmony and character with each other." He loved to represent some evanescent effect, a flood of sunshine, some wrack of clouds, some passing shower, and for this purpose found no medium equal to that of water-color. By his wonderful knowledge of the application of hot and cold colors he was able to break away from the practice of making the foreground of a landscape always dark; he, on the contrary, preferred to place his dark in the distance, while the foreground gleamed in golden sunlight. In some of his oil paintings time has worked havoc from his pernicious habit of using treacherous pigments and mingling those of different natures in the same picture. Yet even in these cases wonderful tints here and there speak to the eye, showing through the faded glazings, with which they were once enriched. And because the suggestiveness of a work of art is one of its richest qualities, the veriest blot of Turner is suited to suggest more than the most finished picture of imitative details. The close of his life was eminently characteristic; his last days were spent in a cottage on the Thames, from whose windows he could look out upon his beloved river, and watch the ever-changing tints of sky. Here his death occurred on December 19, 1851, and from hence his body was conveyed to his house in Queen Anne Street West, London, and thence to the Crypt of St. Paul's.

Constable. John, R. A.

June 11, 1776 - April 1, 1837.

Was born at East Bergholt, Suffolk, and commenced his artistic career in 1799, as a portrait painter, then the only profitable branch of art. In 1802 he exhibited "A Landscape," and, gaining a consciousness of his own power, resolved to study nature. His works were for many years not appreciated, and he was fifty-three years of age before he was elected a full member of the Royal Academy. He was first widely esteemed in France, and did much to influence French landscape painting. His friend and biographer, Leslie, R. A., thus writes of his works: "I cannot but think, that they will attain for him, when his merits are fully acknowledged, the praise of having been the most genuine painter of English landscape, that has ever yet lived," a prophecy, which has already been fulfilled, since his reputation as one of the first English landscape painters is now firmly established never to be shaken. His works are purely original; hitherto painters had usually painted with the sun *behind* their backs, or perchance with the sun *in* the picture, slowly sinking in the low horizon. Constable, on the contrary, loved to paint *under* the sun, and his pictures are rich in that glitter and sparkle of white lights upon the foliage, which was nicknamed "Constable's snow." His skies are generally masses of warm gray with edges of silver, and here and there a rift showing the deep blue beyond, since he was conscious, that such skies produce the contrasts of warm gold and cool gray, of deep blue and brilliant emerald, which are the characteristics of English pastoral scenery. His landscapes, in which mills, weirs and dykes are prominent objects, are the representations of England in all her plenitude of picturesque beauty, of English nature, not "trimmed and frounced," but as it holds its own on wild heaths or ferny commons.

CONSTABLE. JOHN, R. A.

Hampstead Heath.

In this picture the sky, with its masses of cloud of uneven shape and varied hue, is truly characteristic of the artist. In the immediate foreground a shepherd is seen driving his flock homeward. To the right rises the upland with its tawny overgrowth, to the left is a clump of darker brushwood. In the distance may be seen Dedham Church, and far beyond the heath stretches onward to the horizon. The landscape is true in color, and as free from affectation and mannerism as nature itself.

Size 19½ x 16.

From the Murietta Collection, formerly in the possession of the Marchesa De Santuse. Exhibited at the World's Columbian Exposition, 1893.

JOHN CONSTABLE, R. A.

19½ x 16

HAMPSTEAD HEATH.

Callcott. Sir Augustus Wall, R. A.

February 20, 1779 - November 25, 1844.

Studied under John Hoppner, giving his attention at first to portraiture. A brief experience, however, led him to devote himself exclusively to landscape painting, the true bent of his genius, and his early Dutch and English landscapes are among his best works. They show great purity of tone and color, and represent Nature in her most placid and gentle moods. His marine pictures, though beautiful by reason of the selection of objects, are sometimes monotonous in color. His Italian landscapes, marked by a tendency in the direction of Claude Lorrain, charm by their graceful composition and tasteful rendering. Callcott was elected a Royal Academician in 1810. He is sometimes called "the English Claude."

CALLCOTT. SIR AUGUSTUS WALL, R. A.

Warwick Castle.

In the background rises the castle, wrapped in the blue haze of morning, yet standing out against the pale sky, with its light summer clouds. To the right the sun throws a mellow light upon a group of trees, while in the foreground, where a meadow slopes down to meet a stream of green-blue water, there stands a man busy with the horses, which have been allowed to pasture there. To the left a boy is steering his boat down the stream, towards where a group of trees cast long shadows on the grass. The vista narrows, until it is crossed by a wooded terrace, adding many another tint to the already rich variety of green.

From the Collection *Lucy*. Size 36 x 28.

SIR AUGUSTUS WALL CALLCOTT, R. A. 36 x 28

WARWICK CASTLE.

Callcott. Sir Augustus Wall, R. A.

Continued.

CALLCOTT. SIR AUGUSTUS WALL, R. A.

View of Greenwich.

While in the distance may be seen the outline of many a building, the interest of the picture centers round that portion of the river, which occupies the foreground, and, mirror-like, reflects the image of the crafts upon its smooth, unruffled surface. To the right may be seen a vessel with sails full spread, and near it a smaller boat is moored, as if for the purpose of unloading. In the immediate foreground the eye is attracted to two small rowboats, each with a single occupant. The one is making its way towards the larger vessel, the other returning therefrom, but for the present the rowers seem content to ship their oars, and indulge in a brief conversation. The face of the woman may be well distinguished, while that of the man is turned to greet her. The blue sky immediately overhead fades out to white upon the horizon, and is lightly touched with a dark, smoke-like vapor, while in the distance, to the left of the picture, the line of the shore is faintly discernible.

Size 22¾ x 18¼.

SIR AUGUSTUS WALL CALLCOTT, R. A. 22¾ x 18¼.

VIEW OF GREENWICH.

Cotman. John Sell,

1782 - 1842.

Cotman exhibited in the Royal Academy during the years 1800-1806, but returned to Norwich, where he became a member of the Norwich Society of Artists, and Vice-President of the same in 1810. His landscapes and marine pieces, whether in oil or water-color, are broad and masterly in their treatment. His light and shade are good, and his coloring rich, though a hot yellow occasionally predominates. In his water-colors, details were frequently added with a reed pen. One of his critics has said justly, that "he had the happy and unusual knack of converting the dryest architectural subjects into pictures by an artist-like distribution of light and shade, by the arrangement of subordinate objects, and by the pleasant introduction of accessories."

COTMAN. JOHN SELL,

Signal Tower at Yarmouth.

In the distance is the Signal Tower, with the undulating line of shore beyond, softly outlined through the misty atmosphere. In the foreground are several herring boats, their sails of warm brown tint mingling contrastingly with the golden warmth of the sky. The details of mast and rigging are painted in the effective style, which so greatly distinguished all Cotman's work. The picturesque figure of a fisherman is seen in the immediate foreground, as he drags his net along the shore towards his boat. Notwithstanding the activity shown in the foreground, there is a noticeable space and stillness in this picture and the breadth and large effectiveness, which are the characteristics of this artist.

Size 21 x 16.

From the collection of Frederick Chapman, Esq., of Dudley Hall, Gloucestershire, England.

JOHN SELL COTMAN.

21 x 16

SIGNAL TOWER AT YARMOUTH.

Wilkie. Sir David, R. A.

November 18, 1785 - June 1, 1841.

Was born at Cults, Fifeshire, Scotland. From early youth he evinced a love of art so keen, that his father placed him in the Trustees' Academy in Edinburgh in 1799. Here he worked faithfully, and his first picture, "Pitlassie Fair," full of subjects and figures, shows how much technical skill he had already attained. Study in the Royal Academy, and in France, Italy and Spain added a rich effectiveness to his style, while it may have robbed him of some of his former care for detail and local and individual truth. He was elected full Academician in 1811, and appointed Painter in Ordinary to the King, upon the death of Sir Thomas Lawrence in 1830. A pilgrimage to the East, to seek new fields of art, was closed by his sudden death, which occurred at sea.

As an artist he was truly original; his early pictures, full both of humor and pathos, attract and interest the unschooled observer, while by their art and finish they satisfy the critic and connoisseur. His later pictures are of higher aim, and depict interests and sentiments, which are closely allied to history. His finest works are rivals, on canvas, of the poems of Robert Burns or the stirring incidents of Sir Walter Scott's novels.

WILKIE. SIR DAVID, R. A.

Market Day at St. Andrews', Scotland.

The glimpse of the sea in the distance and the characteristic architecture of the town make an admirable setting for the figures and scenes, about which the main interest of the picture centers. Here may be noted the linen-draper, auctioneering his goods, while in the foreground a countryman bends over to unpack his crockery, and his "gudewife" concludes a bargain with a couple, whose festive garb marks them as a newly-wedded pair. To the left may be seen the never-failing Italian with his hand organ and monkey, and behind, oblivious of all, a rustic Corydon and Phyllis whisper honeyed secrets. On the right are the many stalls, where multifarious bargains may be struck; foremost of all the shoemaker stands prominent, as he fits a shoe to a fair lady's foot. Close at hand, clad in national costume, stands a sturdy Highlander, discoursing sweet music upon the bagpipes. Not one story, but many are told in this picture.

Size 42¼ x 25¼.

From the collection of Alfred Woodewiss, Esq., of Derby, England.

SIR DAVID WILKIE, R. A.

42¼ x 25¼

ST. ANDREWS, SCOTLAND.

Nasmyth. Patrick,

January 17, 1787 - August 17, 1831.

He showed an early and decided predilection for landscape painting, neglecting for it all other study. He first exhibited in the Royal Academy in 1809, and became a member of the Society of British Artists in 1824. The character of his landscapes is entirely English; he painted English nature in her simplest moods, yet with great force and truth. He loved to depict light clouds, bright sunshine, smooth water, pattering brooks, village hedgerows and the skirts of commons. His foliage is sometimes over-detailed, but the execution is solid and satisfactory. He imitated the Dutch School, taking as his models the two masters thereof, Hobbema and Wynants.

NASMYTH. PATRICK,

Dunkeld Ferry. View on the Tay.

Evening is approaching; the setting sun, which adds a glory to the western sky, throws a strong shadow from the mighty hills upon the clear waters below. The scene is one of quiet majesty; on either side the giant crags rise high; to the right their summits mingle with the dark overhanging clouds, while to the left the view is more open, and the blue sky appears through the rifted clouds. A well-laden ferryboat is seen in the shadow near the further shore, its occupants clad in costumes, that add a touch of color to the scene; on the opposite bank a group of men stand ready to be conveyed across the placid waters.

From the Albert Levy Collection. Size 25⅛ x 19⅛.

PATRICK NASMYTH.

25 1/8 x 19 1/8

DUNKELD FERRY—VIEW ON THE TAY.

Etty. William, R. A.

March 10, 1787 - November 13, 1849.

Was a constant student in the life-school of the Royal Academy, and also a pupil of Sir Thomas Lawrence. Although his first thought had been to paint landscapes, he finally determined to devote himself, as he said, to "God's most glorious work, Woman." In 1822 he visited Italy, finding his greatest attraction in Venice, which he described as "the birthplace and cradle of color, the hope and idol of my professional life." He became an Academician in 1828, and studied constantly in the life-school until 1848.

Etty is an example of the power of unswerving perseverance; his earnest study of the nude gave him, finally, an almost unexampled success in imitating flesh both in color and texture. His landscape, although only an accessory and background to his figures, is treated with a largeness of imitation; no details are given, but the general color or tone of nature, in true accord with the subject, is most happily rendered. His love of art was enduring, and the crown of fame, which he at length attained, proportionately well-deserved.

ETTY. WILLIAM, R. A.

This picture, which represents the nude form of a woman in a recumbent position, is characterized by the finely executed flesh tints, contrasted so ably with the green tone of the couch and the dark rich red of the drapery, upon which reposes the head with its auburn tresses. The figure is turned slightly to the left, while the weight of the body seemingly rests upon the right elbow. The head is thrown back, the chin being thus brought into prominence, and the eyes are closed. The dark green background to the right is relieved and contrasted by the lighter, somewhat indistinct landscape to the left.

From the Deunestone Collection. Size 25½ x 19½.

WILLIAM ETTY, R. A.

$25\frac{1}{2} \times 19\frac{1}{2}$

FIGURE OF A WOMAN.

Collins. William, R. A.

September 18, 1788 - February 17, 1847.

As a youth he was influenced by George Morland. Was admitted a student of the Royal Academy in 1807, and elected an Academician in 1820. His choice of subjects was always happy; he loved to paint English coast scenes and landscapes, into which he introduced lifelike rustic groups, and upon these works his fame rests. He visited Italy for two years, and upon his return his imagination soared to higher flights, but returned ere long to depict the scenes, which he had always loved.

He was a devout imitator of Nature, yet rather in the power of his generalization than in detail. He was a somewhat indifferent draughtsman, but a good colorist, and, in the handling and execution of his landscapes, slightly akin to Gainsborough.

COLLINS. WILLIAM, R. A.

Children Playing with a Bird's Nest.

In the foreground stands a stone cottage, its window opening outward. Upon the wall, near the door, hangs an old-fashioned wicker birdcage. The door lies in deep shadow; upon the step a mother sits, her baby standing near her. The mother's eyes rest upon a group of children, clad in multi-colored garments, who are playing with a nest full of young birds. One boy has found another interest, and with an expression of mischief upon his face is encouraging a small dog, who, with pointed fangs, is meditating an attack upon a cat. The arched back and tail raised stiffly suggest that his feline foe is ready for the encounter. The background of the picture shows an outhouse and a group of trees, massed against a sky of dark gray tint.

From the Charles Wells Collection. Size 26½ x 21⅜.

WILLIAM COLLINS, R. A.

26½ X 21

BOYS WITH A BIRD'S NEST.

Linton. William,

1788 - September 18, 1876.

Attracted by art, he studied the works of Claude and Wilson, and exhibited at the Royal Academy for the first time in 1817.

He was a landscape painter of the classic or ideal school, and visited the Continent to obtain a store of sketches, upon which, later, his pictures were composed. He exhibited at the British Institution, and also at the Society of British Artists, of which he was one of the founders. He was also known as an authority upon the composition of painters' pigments.

LINTON. WILLIAM,

The Mountain Lake.

From the high plateau in the foreground is seen a mountain lake, whose clear depths mirror back the azure sky, as well as the wooded hills, which stand like sentinels. To the left, upon the grassy upland, the sheep are resting under the noonday sun. To the right, upon the summit of the highest crag, rises a castle, almost lost among a wealth of forest. Along the water's edge are scattered a few fishing hamlets, whose boats, upon the smooth surface of the lake, add life and animation to the scene. In the distance the mountains, wrapped in purplish vapor, raise to heaven their peaks, capped with snow-white clouds.

Size 36 x 24.

WILLIAM LINTON.

36 x 24

THE MOUNTAIN LAKE.

Inskipp. James,

1790 - 1868.

A constant contributor to the Royal Academy and the Society of British Artists of works both in oil and water-color. His first productions were landscapes, followed by portraits and domestic subjects. He was of an irritable temper, and ill-fitted to contend with the trials of portrait painting. He is said to have dismissed a distinguished sitter on the second sitting, telling him with an oath, that he hated him and would not paint him.

INSKIPP. JAMES,

A Surrey Peasant Girl Returning from Market.

The blue sky of the background is streaked with long gray clouds. In the middle of the picture is a group of straight young trees, against which stands the Surrey peasant girl, a tall, lithe figure. Under the black broad-brimmed hat, whose ribbons are tied under a chin of delicate contour, we note the curling raven hair and the dreamy dark eyes with curved lids. Her neck is uncovered, and from her shoulders falls a long red cloak, which, as it hangs apart, discloses a large basket, carried on her left arm. The gown is of a dull olive color. The tone of the picture is rich and soft.

Size 50 x 40.

JAMES INSKIPP. 50 x 40

A SURREY PEASANT GIRL RETURNING FROM MARKET.

Linnell. John,

1792 -

He showed a remarkable aptitude for art in his earliest years, and by the advice of Benjamin West, became a student of the Royal Academy at Somerset House, into which he was admitted in 1805. He was both a portrait and landscape painter, his landscapes being always markedly expressive of sentiment and feeling. He was pre-eminently a colorist, whose fame rested chiefly on his warm and glowing atmospheric effects. He was influenced by the study of the Italian School, but still more by a keen and detailed observation of Nature.

LINNELL. JOHN,

Noonday.

In this picture there is represented a landscape, luminous in the full glory of the sun at midday. All is light and brightness, save where a large oak, with wide-spreading branches, casts broad shadows over the meadow. In this grateful shade the shepherds are resting with the sheep, while in the distance cattle are grazing. Far away the blue outline of the hills mingles with the silvery white clouds to form the horizon. Everything is indicative of the hush and stillness, which are all-pervasive in the noontide heat of summer.

From the John Gibbons Collection. Size 24⅝ x 19⅜.

Exhibited at the Royal Academy in 1847.

JOHN LINNELL.

$24\frac{5}{8} \times 19\frac{3}{8}$

NOONDAY.

Stanfield. William Clarkson, R. A.

1794 - May 18, 1867.

As a boy, he chose the marine service and gained some practical experience as a seaman, while he acquired that knowledge of the sea, which makes his marine sketches so true to life. Having been disabled by a fall, he turned his attention to art, and his reputation as a marine painter grew steadily. He exhibited with the Society of British Artists, at the British Institution, and later at the Academy, of which he was made a member in 1835. A visit to Italy in 1839 impressed him greatly, and Italian scenery formed the subject of many of his best pictures. He was a master of his art, adding truthfulness to the grandeur of his marine subjects.

STANFIELD. WILLIAM CLARKSON, R. A.

Coast Scene.

There is the zest and flavor of old Ocean in the scene here depicted. In the distance may be seen a rock-bound coast, and the sails of ships at anchor, while in the foreground the surf breaks high upon the shore. The fishermen have drawn their boats high and dry upon the beach, and their darker tones contrast with the rich yellow of the sand. A touch of color is added by the red roof of the fisherman's hut, which stands near at hand. The sky is a combination of tones of gray, from the pearly tint of the upper heaven to the heavier clouds, which hang below.

Size 27 x 18.

WILLIAM CLARKSON STANFIELD, R. A. 27 x 18

COAST SCENE.

Stark. James,

November 19, 1794 - March 24, 1859.

Belonged to the Norwich School, and studied under Old Crome, and also later in the schools of the Royal Academy. He exhibited at the Norwich Society of Artists, at the Academy, and at the British Institution. His subjects are woodland, river, and coast scenes, which are truly and naturally depicted, though sometimes lacking in richness and force.

STARK. JAMES,

"Near Thorpe."

White clouds float in the pale sky, while the sunshine, slanting through the green trees, adds many a touch of gold to the foliage, and a fresh luster to the silvery bark of an old beech tree in the foreground of the picture. The broad road, which leads far into the forest, is bathed in sunshine, broken by soft shadows cast by the overhanging trees. Just emerging from the green depths may be seen a country woman with blue apron and folded white kerchief, who leads a little child by the hand. A man, on horseback, has paused before the door of a cottage, which stands almost hidden by a bower of green, the blue smoke curling from its red chimney. Through an opening in the trees comes a glimpse of the blue hills, far distant.

Size 36 x 25.

From the collection of Arthur Anderson, Esq.

JAMES STARK. 36 x 25

VIEW NEAR THORPE.

Stark. James,

Continued.

STARK. JAMES,

Landscape.

To the left of the picture, a stream, shadowed in the foreground by many an overhanging tree upon its borders, pursues its winding course between open meadows, and gives back the bright reflection of the sunny sky. To the right, in strong contrast to the brilliant heavens and open country, is massed the dark foliage of a deep forest, kissed here and there by the sun. A winding road, marked by the ruts made by heavy wheels, enters the wood, but is soon lost in its depths. By the rush-bordered margin of the stream, in the foreground, a boat is fastened, its two occupants lazily pursuing the angler's craft.

Size 25½ x 18¼.

JAMES STARK.

25½ x 18¼

LANDSCAPE.

Herring. John Frederick,

1795 - September 23, 1865.

Was the son of American parents, and, when a young man, drove the coach between York and London. He devoted his leisure time to painting, often choosing his subjects from among the horses which he drove. He exhibited occasionally at the Academy and also with the Society of British Artists, of which he was a member from 1841. His art was very popular, and he frequently received commissions from George IV., the Duchess of Kent and Queen Victoria.

HERRING. JOHN FREDERICK,

Landscape.

The scene, which is here depicted, is intensely rustic and pastoral. To the left stands a wooden outhouse with thatched roof, perchance used as a milking shed, for the cattle have gathered round it, as if at home there. In the distance, beyond an old, broken down, wooden fence, may be seen a haystack, while around it the tall trees raise their tops heavenward. In the foreground three horses stand, seemingly in confabulation. Almost under their feet, and perched, too, upon a wheelbarrow near at hand, the hens and chickens are busy picking for their food, while beside a dark pond there loiter a number of ducks, all evidences, that the farmer's house is not far distant. To the right the land, presenting different tones of green and brown, stretches for miles in almost unbroken view. The background of the sky is pale cerulean, almost concealed by the masses of gray cloud, touched here and there with white.

Size 24⅛ x 18.

From the collection of T. W. Woodhouse, Esq., of Wolverhampton, England.

JOHN FREDERICK HERRING.

24⅛ x 18

LANDSCAPE.

Vincent. George,

1796 - 1830.

Belonged to the Norwich School, in which he may be said to have occupied the fourth place after Crome, Cotman, and Stark. In 1814 he first contributed to the Royal Academy, in which he occasionally exhibited until 1823. He rarely introduced trees or foliage as the principal objects in his pictures, and in his later works preferred, like Constable, to depict subjects seen *under* the bright sun, using large, soft masses of grayish shadow, touched with the solar rays.

VINCENT. GEORGE,

Landscape.

Through the soft windy clouds of an English sky the sun is breaking, and lights up the peaceful expanse of green pasture to the left of the picture. In the foreground a group of cattle are grazing by the borders of a quiet, rush-edged stream, their dark forms reflected in its clear depths. To the right a grove of trees partially encloses an ancient ruin, through which the sunlight streams, wheresoever it can find a convenient aperture. Everything is suggestive of pastoral content and unbroken peace.

Size 20¼ x 14⅞.

Painted in 1831 and signed.

From the collection of A. W. Dunn, Esq., of Liverpool, England.

GEORGE VINCENT. 20¼ x 14⅞

A LANDSCAPE

Vincent. George,

Continued.

VINCENT. GEORGE,

Leith Harbor.

Within the harbor, upon the green, wind-ruffled water move many small rowboats, some bearing supplies to the larger crafts, which, with sails spread, are anchored beside the quay. To the right is the unbroken masonry of the fortress, solid and grim; upon the flagstaff the Union Jack is unfurled to catch the breeze. In the distance, high above the masts of the ships, is visible a portion of the town, the soft gray smoke rising from the chimneys against a cloud of darker tone. The center of the picture, both in sea and sky, is bright with the glow of sunshine, and the picturesque figures of the sailors, who man the boats, and of the group, who stand upon the quay looking down upon the waters, add many an effective touch to the picture.

Size 37⅝ x 29⅜.

GEORGE VINCENT.

37⅝ x 29⅜

LEITH HARBOR.

Verboeckhoven. Eugene Joseph,

June 8, 1798 - January 19, 1881.

Was taught design and modeling by his father, Verboeckhoven, the sculptor. Long after beginning work as a painter, he continued to model animals in clay, and to this practice may be attributed much of his correct rendering of animal life in his pictures. Dogs, horses or cattle, painted with a landscape for a background, were his favorite subjects, and in this he followed the example of Potter and Ommeganck of the Dutch School.

VERBOECKHOVEN. EUGENE JOSEPH,

This characteristic little picture represents a rustic group. In the foreground an old ewe, with heavy fleece, watches over her two lambs as they doze placidly. In the background is seen a goat, contentedly chewing the cud. Upon this scene there has just stepped a red hen, who pauses, as if uncertain whether she may be permitted to remain or not. The green foliage and the overturned trunk of an old tree left by the woodmen, form the background to the left, while to the right the country stretches in unbroken line. The intensely blue sky, with its light silvery clouds, adds to the effective coloring of the picture.

Size 9½ x 7.

EUGENE JOSEPH VERBOECKHOVEN.

9½ x 7

Bonington. Richard Parkes,

October 25, 1801 - September 23, 1828.

Studied in Paris at the Louvre and the Institute, and when twenty-one years of age went to Italy. He had already achieved a reputation in France, but was practically unknown in England until 1826, when he exhibited in the British Institution two French coast scenes, which were immediately appreciated. His influence upon the French School of Genre and Dramatic Art was very great, almost equal to that exercised by Constable on the French School of Landscape. His works were marked by their great originality, by their rich and pleasing color, and by their broad masses, both of light and shade. He excelled alike in oil and water-color, and painted with equal grace and effect landscape, marine or genre subjects.

BONINGTON. RICHARD PARKES,

Italian Landscape.

It is eventide. A pale afterglow illumines the western sky, while overhead the torn shapes of storm clouds hover. The country stretches onward for miles, a dark line of almost unbroken evenness. On the distant horizon is seen the dim outline of a cathedral city, still bathed in sunlight. In the foreground from under the dark arches of a bridge flows a river, its water a bright reflection of the sky. On the left bank rise two trees, one a tall pine, its tufted top a darker mass against the dark clouds; near at hand, upon the borders of the stream, a group of peasants are resting, deep in conversation. Their costumes contain bright dashes of red, blue and white, and relieve the prevailing brown lights of the picture. Beyond this group is seen a cluster of cottages with sloping roofs.

Size 25¾ x 18.

RICHARD PARKES BONINGTON.

25¾ x 18

ITALIAN LANDSCAPE.

Landseer. Sir Edwin, R. A.

March 7, 1802 - October 1, 1873.

The first years of his life revealed an innate genius for drawing and sketching, which was more fully developed under his father's teaching. In 1816 he entered the Royal Academy as a student, having been already represented upon its walls by his picture, "Heads of a Pointer Bitch and Puppy." In 1831 he was elected a full member of the Academy, and reached the highest rank in his profession.

"His skill endowed animals with something more than instinct, sometimes highly pathetic, sometimes of the most subtle humor—his power of execution was dexterous and rapid, the facile treatment of his textures, fur, wool, skin, or feathers, unsurpassed, his composition without effort, yet always good."

The British School numbers among its ranks other eminent animal painters, yet none possessing the poetic sentiment and subtle power of expression which distinguished Landseer.

LANDSEER. SIR EDWIN, R. A.

The Dog Jolly.

The extraordinary ability of Landseer to paint animal life, by which he raised that class of painting to such high rank, is well illustrated in this example of his handiwork. The expression of the dog's face, the glimpse of his red tongue, the right ear slightly pricked up, and the turn of head and eye are all indescribably true.

The following extract from a letter from Sir Edwin, which accompanies this painting, will be of interest: "Given to dear Eliza Prickett by her devoted and dearly attached friend, E. Landseer, who takes this opportunity of thanking her with his whole heart for her unceasing, endless kindness during his long and painful illness. Her dog, named Jolly, has also been a faithful companion. E. L."

Size 21 x 17.

SIR EDWIN LANDSEER, R. A. 21 X 17

THE DOG (OLLY.

Inman. Henry,

1802 - 1846.

Born at Utica, New York. Practiced as a portrait and landscape painter in New York City, where he rapidly attained eminence. He was equally successful in Philadelphia, where he afterwards settled. He visited Europe in the year 1845, and painted the portraits of many English celebrities.

INMAN. HENRY,

Portrait of Mrs. J. W. Wallack.

The strong light, which is centered upon the figure in this picture, seems to intensify the contrast between the white tones of the gown and the brilliancy of the flesh tints, and between the black cloak and its collar of ermine. The expression of the face betokens decision, the mouth is small with curved lips, the chin pointed, while the dark hair is parted, somewhat severely, above a square forehead. The background is dark, but the artist has introduced here and there a touch of vermilion, which adds effective color to the picture.

Size 30 x 25.

Exhibited in the Retrospective Collection at the World's Columbian Exposition, 1893.

HENRY INMAN. 30 x 25

PORTRAIT OF MRS. J. W. WALLACK.

Dawson. Henry,

1811 - December, 1878.

The early years of this artist were spent in Nottingham, where he combined the two arts of lace making and landscape painting. Encouraged by the support, which he had received, he gave up the former in 1835, and devoted himself entirely to the latter, removing in 1844 to Liverpool, where his reputation grew, and he received higher prices for his pictures. In 1849 he settled in Croydon, and thereafter produced some of his finest work. With the exception of a few lessons from Pyne, Dawson was entirely self-taught, but his art reveals much originality, and prevents him from ranking as an imitator of Turner, although in later life he was influenced somewhat by that artist's methods, and endeavored to obtain those brilliant effects, which are thoroughly Turneresque. His work was comparatively little known, except to artists and connoisseurs, until the year of his death, when the Nottingham Exhibition, with its large collection of his pictures, brought him wider fame.

DAWSON. HENRY,

Landscape.

Against a sky of pale ethereal blue, flecked with white, rises the heavy foliage of three lofty trees. Under their shade a group of boys are playing, two of them seemingly intent upon a game of marbles. Behind them a roughly-finished, wooden door leads to the cottages, whose red tiled roofs may be seen above it. In the immediate foreground the grass is worn away in patches, as if by the assiduous frolics of children, two of whom stand with faces turned away, watching a little lass in red pinafore, who disappears down the narrow stile path, leading to the fields, which stretch in the far distance. Upon the horizon rise the white wings of two windmills, quiet now in an atmosphere unstirred by any zephyr. Upon the left of the picture long shadows are cast by the afternoon sun upon the wall, adorned with samples of the bill-sticker's art.

Size 30 x 25¼.

HENRY DAWSON. 30 x 25¼.

LANDSCAPE.

Mueller. William James,

1812 - September 8, 1845.

A landscape painter whose brief career was crowned with the laurel of success. He exhibited in the Academy in 1833, and by his visits to Germany, Switzerland, and Italy, and later to Greece, Egypt, and Lycia, enriched his portfolio by a large number of most interesting sketches, which bore the impress of his originality. He painted in a simple and broad style, enriched by a livley imagination and distinguished by rich, glittering color and facile grouping of characteristic figures.

MUELLER. WILLIAM JAMES,

A View in North Wales.

Against a sky of deep indigo tint, with light floating clouds, rises high a heavy mass of foliage in mingled tones of green. Below is seen a mountain torrent, as it frets its way onward over its rocky bed. As the water whirls and foams, it leaves bare many of the higher boulders, which stand out in strongly contrasted colors. In the foreground a woman and a boy, clad in rustic garb of many a vivid shade, add a touch of life to the scene.

From the Baring Collection. Size 36 x 28.

WILLIAM JAMES MÜLLER.

36 x 28

A VIEW IN NORTH WALES.

Mueller. William James,

Continued.

MUELLER. WILLIAM JAMES,

Landscape.

Upon the calm, sunlit surface of a mountain lake, bordered with sedges, floats a quaint, red roofed houseboat, the curling smoke rising from its funnel. To the left a group of trees glint and glimmer with the glory of the sunlight, which streams through a pass in the distant mountains, while the peaks themselves are crowned with circling clouds of purple mist, yet gleam with gold upon their sloping sides. Near the border of the lake, half hidden by a group of trees, rise the ruins of a castle, which add a touch of romance to the scene.

Size 42 ¼ x 24.

WILLIAM JAMES MÜLLER.

42¼ x 21

LANDSCAPE.

Healy. George P. A.

July 15, 1813 - June 24, 1894.

Was born in Boston, Mass. Early in life he manifested strong artistic tendencies, which he cultivated by every means in his power. He studied in Paris in the atelier of Baron Gros, exhibited in the Salon, receiving a gold medal in 1840 from Louis Philippe for his portrait of Mrs. Cass, wife of the American Minister, General Cass, and another from Napoleon at the Universal Exhibition of 1855 for his historical picture of "Franklin before Louis XVI." He obtained sittings from Louis Philippe, who later commissioned him to paint the portraits of leading American statesmen. Among the number were General Andrew Jackson, Henry Clay, John Quincy Adams and Daniel Webster. The Revolution of 1848 resulted in Mr. Healy's departure from Paris, but after some years spent in Chicago, he returned to Europe in 1867, and once more made his home in Paris. He painted the portraits of many well-known and distinguished persons, notably "Carmen Sylva," Queen of Roumania, Pope Pius IX, Thiers, Gambetta, and Bismarck, Longfellow and the Abbé Liszt. He returned to Chicago in February, 1892, and made his home there until his death in 1894.

HEALY. GEORGE P. A.

Portrait of Leander James McCormick, Esq.

Painted in 1867.

Size 47 x 37.

GEORGE P. A. HEALY. 47 x 37

PORTRAIT OF LEANDER JAMES McCORMICK ESQ.

Watts. George Frederick, R. A.

February 23, 1817-

One of the distinguished masters of the English School. Was elected an Associate of the Royal Academy in 1867, and an Academician shortly afterwards. With steps of unusual rapidity he attained the highest honors of his profession, and his position has remained unassailed ever since. He still works on, not alone perfecting his earlier work, but ever developing new interests and new powers. His landscapes have been few and far between, but, like his other pictures, they are characteristic, almost unique. His works of imaginative art are of great force and dignity; many of his conceptions are striking in their originality, clinging in no way to old ideas, except when these are in accordance with his own sense of essential truth. In his portraits he has shadowed forth the special and peculiar characteristic of the one whom he has depicted, and has thus reproduced not form and feature alone, but character and nature.

" 'Whatever stirs this mortal frame,' whether passions high and low, beauty or intellect, religion or philosophy, these have ever been, and still are, the true objects of his art."

WATTS. GEORGE FREDERICK, R. A.

Mrs. Prinsep.

The portrait is Madonna-like in expression, yet strongly individual. The blue eyes, so deeply set, in no way belie the character of the mouth with its curved upper and full under lip. The hair, of a dark auburn, is parted above the forehead, then brought down to rest upon the back of the neck, which rises like a pillar from the dark folds of the bodice. A scarf of rich Titian red, thrown loosely over the shoulders, intensifies the warm coloring of this picture.

Mrs. Prinsep was a sister of Countess Somers, and aunt of Lady Henry Somerset.

GEORGE FREDERICK WATTS, R. A.

MRS. PRINSEP.

Mason. George Hemming, A. R. A.

1818 - October 22, 1872.

Studied for the medical profession, but abandoned it for art in 1844. Traveled on the Continent, and finally settled at Rome. Returned to England in 1857, and contributed to the Academy until the time of his death. He was elected an Associate of the Royal Academy in 1868. His early Roman scenes are powerful and full of rich color, the climate finely studied. His English scenes are equally excellent as studies of climate, tender in mists and full of sweet poetry.

MASON. GEORGE HEMMING, A. R. A.

Spring Ploughing.

In the foreground of the picture may be seen the farmer, as he guides his horses, one black, one gray, and breaks up the fallow ground. In the distance stretch the fields, their rich brown loam showing that the plough has already done its work, and the meadows with their tender green, giving the promise of abundant pasturage.

Upon the horizon indistinct masses of trees rise against the light strip of sky, darkly shadowed by heavy clouds, which speak of the spring showers, which shall come down upon the thirsty ground. The whole picture is a marvelous harmony of browns and greens, touched here and there with a lighter tone of golden yellow or brighter green.

Size 32 x 14½.

GEORGE HEMMING MASON, A. R. A.

SPRING PLOUGHING.

Seaman. Emery,

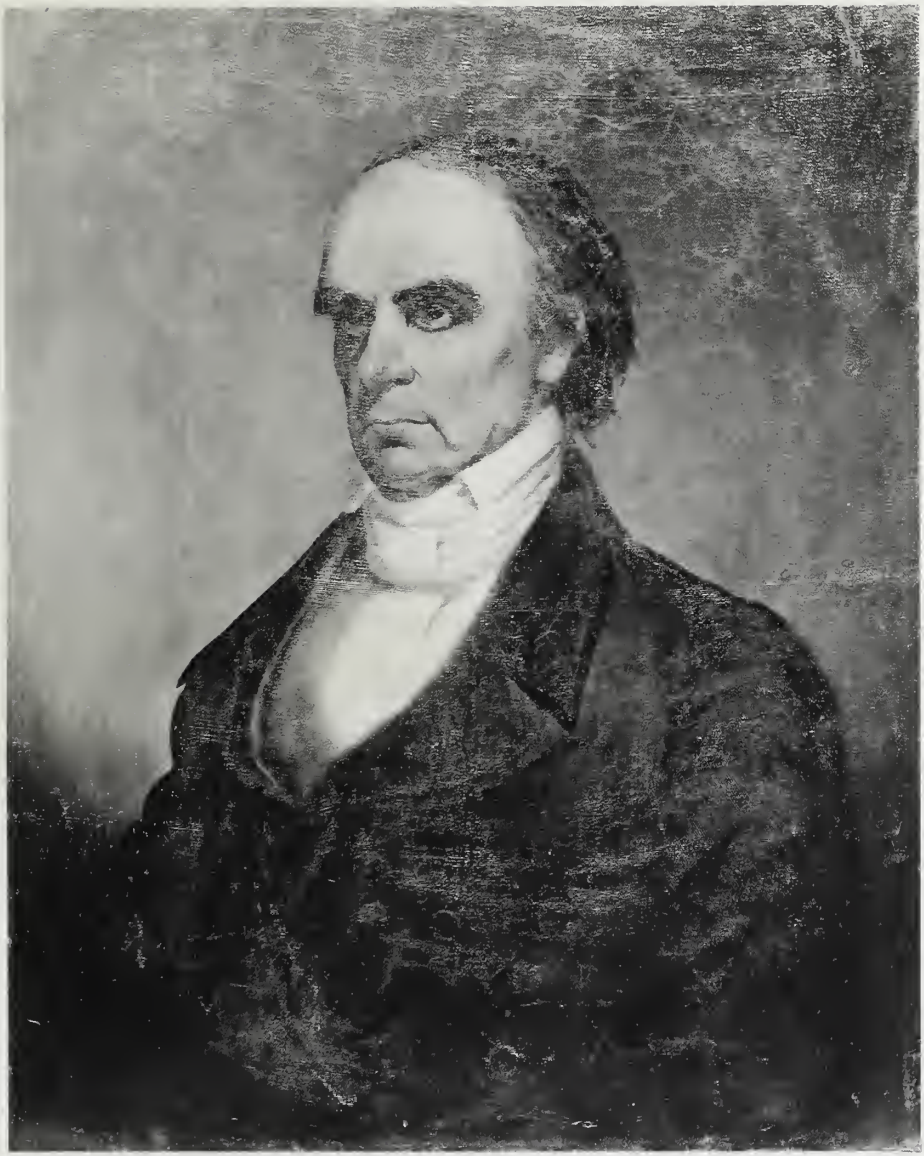
April, 1822 - April, 1865.

Was born in Philadelphia, and when nineteen years of age visited Italy for the study of his profession. He spent much of his time in Massachusetts, and in the Boston Directory, 1848-9, may be found the name, "Emery Seaman, artist, 138 Hanover." His works show that he was strongly influenced by Chester Harding, with whom he was connected by the marriage of his sister, Julia, with Spencer Harding. His career, so full of promise, was hindered by his indifferent health and cut short by his early death, but his works, many of them children's heads, are graceful and show marked ability.

SEAMAN. EMERY,

Portrait of Daniel Webster.

Formerly in the possession of the Webster Society, Boston.



DANIEL WEBSTER.

Willcock. George Barrett.

WILLCOCK. GEORGE BARRETT,

A Thunderstorm at Hampstead Heath.

To the left of this landscape the heavy storm clouds hang low, adding a lurid tone to the trees. Through a rift in the clouds the sunlight streams, and falls upon a herd of cattle, as they are driven across the heath. Its brilliancy is reflected also in the calm pool, bordered with bulrushes, which lies to the left of the picture. To the right stretches a broad expanse of wooded country, shadowed by the storm, while in the farther distance the tempest seems to have spent its force, the sky has cleared, and the hills and valleys are bathed in sunlight.

Size 18⅛ x 12⅛.

Painted in 1851. Exhibited in the British Institution in 1852. One of the works of this artist was purchased in 1893 by the British National Gallery.

GEORGE BARRETT WILLCOCK.

18⅛ x 12⅝

A THUNDERSTORM AT HAMPSTEAD HEATH.

Autograph Letter,

In the possession of R. Hall McCormick, Esq.

Washington, 20th April, 1842.

My Dear Sir:

I have received by your nephew your obliging letter, and request your acceptance of my cordial thanks for the friendly sentiments, which you have done me the honor to convey in it. Your nephew also delivered me the cane, which you have done me the favor to present. Its length exactly suits me, and for so beautiful and acceptable a testimonial, I tender my grateful acknowledgments.

The noble enterprise of founding a Mechanics' Institute, which you have in view, is worthy of your name, and honorable to your patriotism and opulence. I offer my best wishes for its success and usefulness.

*Mr. Francona, at the instance of your liberality, has made a portrait of me, which, as far as I can judge, is a good likeness. He has succeeded in some features, in respect to which most of the artists have failed.

I pray you to accept assurances of the high respect and esteem of

Your grateful friend and
Obedient Servant,

Hamilton H. Jackson, Esq. (signed) H. Clay.

*Mr. Clay was evidently mistaken in the name of the artist, as no such name can be found in any record.

FRANCONA.

Portrait of Henry Clay.

FRANCONA

HENRY CLAY.

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